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THE SRIRANGAM TEMPLE

ART AND ARCHITECTURE

Dr. V. N. HARI RAO, M.A., Ph.D.,

Reader in History, S. V. University College.



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PREFACE

This account of the Srirangam temple mainly deals with architecture, sculpture and iconography of one of the most important Vaiṣṇava temples of South India. To make the account more meaningful a brief description of the *pūjas* and festivals has also been added. Brief references to history and the sources are given in the Introductory chapter. The history of the temple is a long and interesting one and deserves a separate treatment. I have prepared a manuscript on this subject and I hope to get it published soon.

The topic of my research for the Ph. D. degree, granted to me in 1948 by the University of Madras, was A History of Śrīrangam and Trichinopoly. While doing research I examined the *cadjan* copy of the *Kōil Oḷugu*, the chronicle of the Śrīrangam temple, and compared it with printed copies. In 1961 I brought out an English translation of this chronicle with historical notes.

In continuation of my study of the history of the temple I began to develop an interest in its art and architecture as well. I visited the temple twice and made a detailed study of the architecture of the different shrines, *maṇḍapas*, gateway-*gōpuras*, etc., the sculptures on the walls and pillars and the icons in the various shrines (1964-65). On the second occasion I surveyed the Dasāvātāra and the Kāṭṭaḷagiyasingar shrines, attached to the main temple but lying outside and at some distance from it and gathered some data about *pūjas* and festivals.

Being a teacher of Hindu Art and Architecture to the Post-graduate students of History I had familiarised myself with the technical terms in these branches and I am afraid I have made a liberal use of these in this book and I crave the indulgence of the reader for the same, particularly when, as I have often found, even specialists in the field use the same term with different meanings and when standard terms have not yet evolved (e.g., *sikhara*, *mukha-maṇḍapa*, *vimāna*, *panjara*, *nāgara*, etc.). As a study of our monuments has now come to occupy an important place in research in Indian history and culture there is a great and urgent need for authoritative monographs on our temples, which would help elucidate the development of styles of architecture and art in the different parts of the country and for such monographs to become intelligible and helpful wellknown and

standard terminology is indispensable ; otherwise a writer will only add to the confusion rather than solve any problem if he uses the terms without explanation. Hence I request the reader to bear with me and refer to the glossary in case of doubt at least to know what I had meant by the use of a particular term.

I sincerely thank Dr. V.C. Vamana Rao, Vice-Chancellor, Sri Venkateswara University, for having sanctioned the publication of this monograph. I thank the Commissioner of the Hindu Religious and Charitable Endowments Board, Madras, for having permitted me to take photographs of the temple. I cannot adequately thank Sri Sthanikam Parthasarathy Aiyangar of Srirangam, a veteran in the field of Vaiṣṇava studies and ripe in his knowledge of temple rituals and festivities and with whom I was in touch ever since I started my research. He was tireless in clearing my doubts in these and other matters connected with my subject and my chapter on Pujas and Festivals I owe largely to him. I thank heartily Sri R. Krishnasamy of the Akhand Jyoti Press, Madras, for having taken a keen and personal interest in printing the book.

In a book of this type dealing with numerous details of temple architecture, sculpture, images, rituals, *etc.*, and their interpretation differences of opinion are likely, and even factual errors, and I will acknowledge with gratitude those who point out to me errors of any type.

Tirupati
30th September 1967

V. N. HARI RAO.

FOREWORD

Though South India is especially rich in ancient temples of great architectural and sculptural wealth, detailed and scholarly monographs on at least some of the most remarkable monuments have so far not been brought out. It is needless to point out that only on the basis of comprehensive studies of individual monuments that a full and exhaustive history of art and architecture can be attempted. It is in this sense that this publication of Dr. V.N. Hari Rao on the Srirangam temple is welcome to the academic world.

Srirangam is one of the holiest of Vaishnava temples in South India. Sanctified by traditions, legends and associated with the names of Vaishnava saints and *acharyas*, the Srirangam temple occupies an important place in the galaxy of South Indian shrines. With an enormous temple complex occupying a sizeable part of the town with numerous axial and peristylar adjuncts, all enclosed by a series of imposing walls which are again crowned by huge towers dominating the landscape, the present Srirangam is indeed a veritable temple city. Though most parts of this temple belong to the late Chola and Vijayanagar periods, there are also earlier edifices so much so that it is possible to trace much of the history of South Indian architecture by a detailed study of this temple.

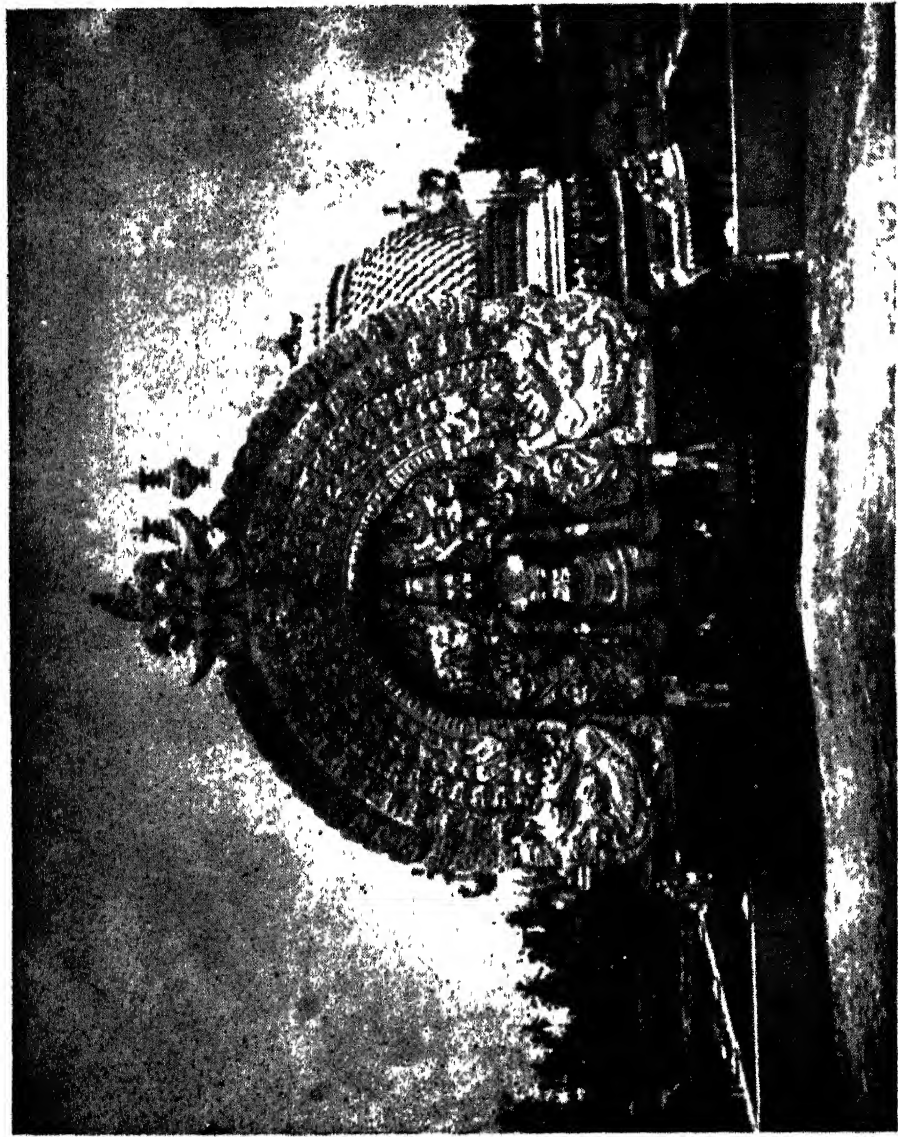
Besides describing the architecture of the extant shrine and its adjuncts, Dr. Hari Rao also provides here a short account of the sculptural wealth and the temple rituals and festivals. I have no doubt that this handy monograph will be useful to scholars working on and interested in South Indian art and religion while it will be highly informative to the general public.

University of Madras
Madras-5
10-12-1967.

T. V. MAHALINGAM
*Professor of Ancient
History and Archaeology.*

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Paravasudēva on the gable of the *Sriranga vimāna*

THE SRIRANGAM TEMPLE

(Art and Architecture)

CHAPTER I

INTRODUCTORY

SECTION 1

Tradition

The Śrīranga Māhātmya: The Śrīrangam temple lies on an islet formed by the twin rivers, Kāvēri and Coleroon (Kollidam), three miles north of Tiruccirāppaḷli, the headquarters of the district of the same name. It is sanctified by a hoary tradition, enshrined in the *Śrīranga Mahātmya*. It has a shorter and a longer variety, respectively called the *Daśādyāyi* and the *Śatādyāyi* (Ten Chapters and Hundred Chapters). The story briefly is this. The *Śrīranga vimāna*, i.e., the shrine with the *swayamvyakta* image of Ranganātha, sprang from the ocean as a result of the prolonged and intense penance of Brahma, who appointed Sūrya to attend to the daily *pūja* of the god. Ikṣvāku, in the family of Sūrya, brought the *vimāna* from Brahmālōka to Ayōdhya and was worshipping it. Rāmā gave it as a gift to Vibhīṣaṇa, who had come from Lanka to attend his *Paṭṭabhiṣēka* ceremony. Bearing the *Śrīranga vimāna* on his head Vibhīṣaṇa came to the banks of the Kāvēri, where he placed it down to rest for a while. When he wanted to resume his journey he found, to his utter amazement and dismay, that the *vimāna* had become fixed to the ground. He shed tears. Dharmavarma Cōḷa, the king of the region, consoled him. The god told him that He would prefer to stay on the bank of the sacred Kāvēri and for the sake of Vibhīṣaṇa He would lie down facing south. Thus consoled Vibhīṣaṇa retired to Lanka. Dharmavarma Cōḷa built a temple with *prākārās* and walls and organised worship.

A Cōḷa by name Dharmavarma is not known to history. The *Mahātmya* cannot stand the test of historical criticism. It is at best the crystallisation of a local tradition that had grown up in course of time.

The account of the Kōil Oḷugu: According to the *Kōil Oḷugu*, the chronicle of the Śrīrangam temple, the temple built by Dharmavarma was buried in a sand storm and forgotten for a long time. A certain Kōl Cōḷa, who was informed in a dream of the buried *vimāna*, exposed it and recons-

tructed the temple. A parrot (*kīṭi* in Tamil) helped him in locating the spot, where it lay buried by reciting *śloka*s from a tree. Both the *Mahatmya* and the chronicle point to a Coḷa king as the builder of the temple.

SECTION 2

The temple in literature

Tamil: A reference to *Arangam* and the *Punguni* festival in an *Aham* ode is interesting. It compares the face of a maiden, sorrowing for her lover, who was departing on a distant journey for earning wealth, to the sandy and thickly wooded river bank in Arangam, with the quenched hearths strewn hither and thither, subsequent to the celebration of the *Punguni* festival.¹ *Ahanānūru*, to which this ode belongs, is one of the Sangam works, assigned to the first 3 or 4 centuries of the Christian era. It is likely that Arangam, here, refers to Śrīrangam. The *Silappadikaram*, a late Sangam work, refers to the god of Śrīrangam "reposing with Lakṣmī in His breast on the couch of the thousand-hooded serpent." This occurs along with the reference to the god of the Vēṅgaḍam hills.² The first three Āḷvars, viz., Poigai, Bhutam and Pēi, who are assigned to the Sangam period, refer to Viṣṇu, enshrined in Śrīrangam.

The later Āḷvars, assigned to the period from the 5th to the 8th century A.D., make many useful references to the temple. All the *praband*s of the Āḷvars are noted for their intense devotion. Tirumaḷisai Āḷvar refers to the eight sacred *tirthas* or pools surrounding the Śrīrangam temple in the eight directions, in which worshippers bathe before offering worship.³ Nammāḷvār refers to 'Tiruvarangam surrounded by mighty *prakāra* walls adorned with flags.'⁴ Kulasēkhara Āḷvār, who resided for a long time in Śrīrangam refers to the *Tirumanattūṇ*, i.e., the pillar at the gateway of the sanctum of the temple and the *arcakas*, who offered worship with flowers at the feet of Ranganātha.⁵ He too refers to the mighty *prakāra* walls. A reference to the 'gōṣṭi of Śrīvaiṣṇava worshippers in the courtyard opposite to the sanctum' is interesting.⁶ 'Tōḍavattittūmaṇaiyōr, which is the name of a distinct branch of the *arcakas* of the Śrīrangam temple with duties in the sanctum, is mentioned in one of the verses of Periyāḷvār.⁷ His daughter, Āṇḍāl, is said to have loved and married the god of Śrīrangam, Aḷagiyamaṇavālan. Vipranārāyaṇa or Toṇḍaraḍippōḍi Āḷvār was a supplier of flowers and garlands to the Śrīrangam temple. In his *Tirumālai* he refers to the lying posture of the sanctum image and the chest, shoulders, the eyes, the lips and the crown of Periya Perumāḷ.⁸ The *Tiruppaḷlelucci*, his other work, is

devoted to the waking up of Ranganātha early in the morning. In his ten beautiful verses, called the *Amalanādirān*, Tiruppāṇ Ālvār refers to the feet, the *pīlāmbara*, the navel, the gold belt, the bejewelled chest, the neck, the coral mouth and the eyes of the god.

The *Kōil Oḷugu* is the chronicle of the temple in Tamil. Besides this the temple finds prominent mention in the local chronicles like the *Aṇṇan Tirumāḷigai Oḷugu* and the *Uttamanambi Vamsaprabhāvam* as well as in the Vaiṣṇava hagiology, viz., the *Guruparamparai*.

Sanskrit : The *Mahātmya* finds reference in the *Vālmiki Rāmāyaṇa* and the *Pādma* and *Matsya purāṇas*. The Sanskrit hagiology viz., the *Prapannāmrtam* makes frequent references to the temple. The *Lakṣmī-kavyam*, a work of the 15th century, describes the marriage of Uṇṇaiyūrvallī with Ranganātha and gives an elaborate description of the *Ādibrahmōtsava*. The *Madurāvijayam* and the *Saḷuvābhyūdayam* refer to the Muslim occupation of the temple and its restoration by the generals of the Vijayanagar army.

SECTION 3

Historical background

The Cōḷas : According to the available literary evidences the nucleus of the temple seems to have been in existence in the period of the Tamil Sangam, i.e., A.D.1—500 roughly. One of the early Cōḷa kings of Uṇṇaiyūr, a *Kiḷi Cōḷa*, seems to have founded the temple. The earliest inscriptions in the temple belong to the Cōḷas of the 10th century. Rājamahēndra Cōḷa (1060-1063), a son of Rājendra II, is said to have built the second *prākāra* wall, and the enclosure so formed is called *Rājamahēndran tiruviḍi*. During this period the early Vaiṣṇava Ācāryas, viz., Nāthamuni, Uyyakoṇḍār, Maṇakkāl Nambi and Ālavandār were quite active in Śrīrangam. They were not only propagating the Vaiṣṇava faith but were controlling the affairs of the Śrīrangam temple. Rāmānuja, the founder of *Viśiṣṭādvaita*, made Śrīrangam his headquarters and he reorganised the administration of the temple. He was forced to flee Śrīrangam to the Mysore country of the Hōysaḷas by a persecuting Cōḷa, called the Krimikaṇṭha Cōḷa, who is generally identified with Kulōttunga I (1070-1120).

Cōḷa-Pāṇḍya conflict : Hōysaḷa intervention : During the period of the Cōḷa-Pāṇḍya conflict the Hōysaḷas found an opportunity to interfere.

Sömēsvara and Ramanātha made Kaṇṇanūr, 5 miles north of Srīrangam, their alternative capital and called it Vikramapura. They have numerous inscriptions in the Srīrangam temple. According to the *Kōil Oḷugu* many important structures, shrines and *maṇṭapas* in the 3rd and 4th enclosures like the 1000 pillared *maṇṭapa*, the shrines of Paravasudēva, Sudarśana Perumāḷ and Lakṣmīnārāyaṇa Perumaḷ, the *maṇṭapa* of the Nācciyar shrine, etc., were built by two brothers Kampaya Daṇḍanāyakka and Kariyamaṇikka Daṇḍanāyakka, who were generals in the Hoysaḷa army. From inscriptions it is known that the former was a *pradhani* of Ramanātha (1263-1295). The Vēṇugōpāla shrine, in the fourth *prakara*, which is the most ornate shrine in the temple, is attributed by some to the Hoysaḷas.

The Pāṇḍyas: In spite of the help rendered by the Hoysaḷas the Coḷas lost their empire to the Pāṇḍyas. Another power which interfered and tried to fish in the troubled waters of the Tamil country during the period of the Coḷa-Pāṇḍya conflict was that of the Eastern Gangas, whose king Ananga-Bhima III, sent an army into the south. The *Oḍḍas*, i.e., the men from Orissa, occupied the Srīrangam temple for two years (1223-25) and seriously interfered with its administration. The temple was freed in the latter year and the Orissans were forced to retreat by Māṇavarman Sundara Pāṇḍya I (1216-38). Jaṭavarman Sundara Pāṇḍya I was a great benefactor of the Srīrangam temple. He covered the temple with gold and made numerous costly gifts. According to the *Kōil Oḷugu* he floated two boats in the Kāvēri, on one of which he sat on his state elephant; the other was filled with gold and precious stones until it sank to the level of the first and the contents were gifted away to the temple. Thus was performed the *elephant-tulābhāra*. The *Oḷugu* estimates the total value of his gifts at 18,000 gold pieces. Though this Pāṇḍya king claims to have driven the Hoysaḷas across the mountains into their country the inscriptions of the latter prove that they continued in and around Srīrangam and Kaṇṇanūr.

Muslim invasions and occupation: During the years of the decline of the Pāṇḍya power occurred the Muslim invasions of Ma'bar i.e. in 1311 and 1323. The Srīrangam temple suffered on both the occasions. Malik Kafur's expedition of 1311 was a mere raid. Doubtless the temple was sacked and the gold and treasure taken away. But once he returned to Delhi with the spoils a fresh procession image was cast and installed and worship restored. But ere long came the second invasion. The object of Ulugh Khan's expedition (1323) was the extension of the Tughlak empire southward. This aim was achieved. Ma'bar became a province of Muhammad-bin-Tughlak's empire with headquarters at Madurai. Very soon the province became

independent as the Sultanate of Madurai. The Śrīrangam temple was occupied by the Muslims and used as a fortress camp. The *Madhurāvijayam* says: "The vimāna of Śrīrangam is so dilapidated that now it is the hood of Ādisēṣu alone that is protecting the image of Ranganātha from the falling debris." The temple *parijanas* led by Piḷḷai Lōkacārya had escaped in time bearing with them the procession images of the god and the goddesses (*i.e.* Aḷagiyamaṇavaḷan, Śrīdevi and Bhūdēvi), a few jewels and the necessary accoutrements for worship. Adopting a circuitous route with a view to avoid the invaders and passing through Tīrukkōṭṭiyūr, Kaḷaiyārkōil, Tīrū-māliroomsōlai (Aḷagarkōil), Calicut, Tīrukkīṇāmbi (Guṇḍlupet taluk, Mysore state), and Punganūr the fugitives reached Tīrupati. The holy idols were housed in the temple of Śrīvenkaṭēsa on the hills of Tīrupati. There they remained until they were taken back to the Śrīrangam temple and installed therein by the generals of the Vijayanagar army in 1371.

Restoration and reorganisation of the temple in the Vijayanagar period: The Vijayanagar generals and chieftains Kumāra Kampana, Gōpana, Sāḷuva Mangu and Sāḷuva Guṇḍa were primarily responsible for the restoration and initial reorganisation of the temple. Though restored the temple had become impoverished, landless and dilapidated. A series of inscriptions in the Śrīrangam temple belonging to the emperors of the Sangama dynasty or their generals and governors tell us of their munificent grants of cows, gardens, villages and vast sums of money in gold. These donations put the temple once more on its feet and festivals came to be celebrated as of old. Some festivals are even now called the *Viruppaṇ tirunāḷ* and *Bhūpati-uḍayār tirunāḷ* in memory of these Vijayanagar princes who helped the temple to celebrate them. The *vimāna* was reconstructed and gilded, a fresh image of Garuḍa was installed, the *Dhvajastambha* was covered with 102 gold plates, many damaged shrines like those of Ānjanēya and Nammāḷvar were repaired and gateways and *gōpuras* were reconstructed. The image of Tīruppān Āḷvār was newly installed. The temple owned, according to the *Uttamanumbi-Vamsaprabhavam*, 292 villages about 1490.

In the succeeding years of Vijayanagar rule this trend was carried forward. New shrines like the Viṭṭhala shrine and the Madurakavi Āḷvār shrine were built, several new *maṇṭapas* were created, new services were instituted and foundations were perhaps laid for the monumental outermost *gōpuras*, called the Rāyagōpuras, which were never finished.

Loss of freedom : Though the Vijayanagar period witnessed the restoration of prosperity the temple lost its freedom as it passed more and

more under the control of the *Durgādipatis*, i.e., the Vijayanagar officers and generals. In a telling passage the chronicler in the *Kōil Oḷugu* regrets the loss of freedom, which the temple enjoyed when it was under the management of Vaiṣṇava *Ācaryas* like Uḍayavar (Ramanuja) and his successors. "They (the *Durgādipatis*) appointed their own men as accountants and superintendents of the temple as if it were an item of royal administration from the palace. Therefore the code of Uḍayavar collapsed".

During the period of the Rayas of Vijayanagar the Uttamanambis⁹ were acting as the wardens of the Srirangam temple. Periyakriṣṇaraya Uttamanambi and his sons Srirangācārya Uttamanambi and Cakraraya and their successors are prominently mentioned in the contemporary inscriptions. They enjoyed the confidence of the Rayas and contributed greatly to the progress and prosperity of the temple.

The period of the Nayaks of Tanjore and Madurai: By about the middle of the 16th century the Nayak viceroys of Tanjore and Madurai had become practically independent. Both these were patrons of the Srirangam temple. Acyutappa Nāyak of Tanjore (1580-1614) was particularly attached to the shrine. From the Jesuit letters it is learnt that about 1600 he abdicated his throne in favour of his son Raghunātha and retired to Srirangam, where, according to the *Sāhitya ratnākara*, he spent his time in the company of *paṇḍits*. He is said to have covered the *vimana* with gold plates afresh and reconstructed some of the outer *prakara* walls and *gōpuras* and newly constructed several *maṇḍapas* and laid many pleasure gardens¹⁰.

In 1616 the Madurai Nāyaks shifted their capital to Tiruccirāppaḷli and the Srirangam temple thus came to receive their immediate attention. The Nāyaks were Vaiṣṇavas and adopted the Vāduladēsikas of Srirangam as their *gurus*. Their numerous inscriptions on the walls of the Srirangam temple speak of their manifold benefactions, mostly lands, villages and jewels. Cokkanātha Nāyak (1659-1682) laid out many streets and *agrahāras* in Srirangam, constructed *maṇḍapas* in the *prākāras*, repaired many old structures and made a gift of 96 villages. Vijayaranga Cokkanātha (1706-1732) was, according to local tradition, the most magnificent benefactor of the temple in recent times. He built the *Vēdapārāyaṇa maṇḍapa* in the third *prākāra* and the *Kaṇṇādiyaṇai* (room of mirrors). Three life size statues in ivory of himself and his family, kept in the western promenade of the first enclosure, commemorate his gifts and devotion to the temple.

In the Nāyak period the ceilings and walls of several *maṇḍapas*, particularly in the enclosures surrounding the Nācciyār shrine, were painted

with scenes from the *Rāmāyaṇa*, the *Mahābhāratha* etc., and also the portraits of some Nāyak rulers and their officers. Some of the panels of paintings have descriptive labels in Telugu. But the paintings are all very much worn out and only faint traces are discernible.

The period of the Nawābs and the Carnatic Wars. The temple placed under Collector Wallace : During the period of the struggle for power in the Carnatic between the English and the French, who used the rival members of the family of the Nawābs of Arcot as pawns in their political game, the temple was once again converted into a fortress but with less serious effects. In other words, the inner precincts of the temple were not occupied and worship was not interfered with, e.g., during the siege of Trichinopoly, the French forces under Law had occupied the Jambukēsvaram temple and the forces of Canda Saheb the Śrīrangam temple. Robert Orme has recorded that 1,000 Rajputs of Canda Saheb's army closely guarded the sanctity of the shrine and that when he surrendered and the English came to take over the temple they "threatened their victors to cut them to pieces if they offered to enter within the third wall. The English, in admiration of their enthusiasm, promised to give them no occasion of offence" (1752)¹¹

In the course of their expeditions against the English Haidar Ali and his son Tipu occupied the Śrīrangam temple in 1781 and 1790 respectively. The occupations were brief and inconsequential as they had to pull out quickly in the course of their rapid marches.

In 1801, the English assumed direct control over the administration of the Carnatic. In August of that year John Wallace took charge of the district of Trichinopoly and assumed charge of the management of the Śrīrangam temple. In 1841, under orders from the Court of Directors, the management of the temple was handed over to a body of four *stālattār* or trustees of the locality.

SECTION 4

Inscriptions

The Śrīrangam temple has nearly 400 inscriptions, both stone and copper plate. Most of the stone inscriptions are found on the walls of the temple. They have been briefly reported in the *Annual Epigraphical Reports*, while the complete texts of some have been published in the volumes entitled *South Indian Inscriptions*. In this section it is proposed to

make brief notices of a few of the important inscriptions spread over the periods of various dynasties.

The Cōlas: The earliest inscription in the temple is dated in the 17th year of Parāntaka I (906—953). It registers a gift of 30 gold pieces (*pons*) for a permanent lamp, 40 for camphor, one for cotton wick besides the gift of a silver lamp-stand made to the temple. The *Sabha* of Tiruvarangam took charge of the endowments ¹². An inscription dated in the 15th year of Kulōttunga I (1070—1120) records a grant of 50 *kaḷanju* of gold for the recitation of *Tiruppaḷḷuḷuevi* and the *Tiruvaimoli* by 5 *nimantakaras* of the temple ¹³. Another inscription of the same king dated in his 18th year records the provision of 6½ *kasu* made for offerings on 3 nights when the text *Tēṭṭarundiḷal* ¹⁴ was recited ¹⁵. This inscription gives a few authentic details regarding the organisation of the temple in the time of Rāmānuja. An inscription of Kulōttunga III (1178—1218) dated in his 20th year refers to the order issued by the king to his revenue officers to settle the boundary dispute between the Śrīrangam and the Jambukēśvaram temples consequent on floods in the river Coleroon eroding the lands belonging to the two temples ¹⁶.

The Pāṇḍyas: An inscription of Mājavarman Sundara Pāṇḍya I (1216—38) dated in his 9th year states that in that year the Śrīrangam temple was freed by his generals from the occupation of the Oḍḍas ¹⁷. This record is important as it refers to the 'ten groups of temple servants', of which five are mentioned by name. Their chief joined with the Oḍḍas and collected *Oḍukkāsu*. A long Sanskrit record of Jaṭavarman Sundara Pāṇḍya I (1251—68) describes his building operations at and gifts to the Śrīrangam temple ¹⁸. He built a shrine of Narasimha and another of Viṣṇvakṣēna, both of which were covered with gold. Besides covering the *vimāna* of the main shrine with gold plates he made the following gifts: a garland of emeralds, a bejewelled crown, a golden image of Sēṣa, a pearl garland, a gold car, a gold trough, garments of gold for the god, a *śimhāsana* of gold, a gilded image of Garuḍa *etc.*

The Hōysaḷas: An inscription dated in the 16th year of Somēśvara (1234—62) registers the gift of a garden made by Somaḷādēvi, one of the queens of Somēśvara, who purchased for this purpose 20 *kuḷis* of land for 3,000 *kāsu* ¹⁹. An inscription of Ramanātha dated 1257 records the foundation of a *śālai* (Ārōgyasāla) in the third *prākāra* of the temple ²⁰. The donor was Singhaṇa Daṇḍanāyaka, a *pradhāni* of Vīra Rāmanātha. An endowment of land was made for the upkeep of the *śālai*, which was entrusted to Garuḍavāhana Paṇḍita:

Later Pāṇḍyas and Ravivarman Kulasēkhara: Several inscriptions of a Jaṭavarman Vira Pāṇḍya (acc. 1297) refer to the foundation of *Kaliyugā-rāma-caturvēdimangalam* ²¹. Another series of inscriptions likewise give details of the foundation of another *agrahāra*, called *Kōḍaṇḍarāma-caturvēdi mangalam* by a Jaṭavarman Sundara Pāṇḍya (acc. 1303) ²². A Kēraḷa ruler, Ravivarman Kulasēkhara, who became a powerful figure in South Indian politics subsequent to the invasion of Mālik Kafur (1311) founded in Śrīrangam an *agrahāra* called *Ravivarma caturvēdi mangalam* (1312) ²³.

The Rāyas of Vijayanagar: The inscription of Gōpanārya, an officer of Harihara II, refers to the restoration and reconsecration of the Śrīrangam temple in 1371, when the images of Ranganātha and the goddesses, Śrī and Bhū, were brought from Tirupati and reinstalled ²⁴. In addition he granted, according to the *Kōil Oḷugu*, 52 villages to the temple at an expense of 17,000 gold pieces, i.e., they were purchased and granted ²⁵. From the local chronicles as well as the inscriptions we learn that all the donations and endowments made during this period by princes, officers or private persons, were entrusted to the Uttamanambis, who were the wardens of the temple. According to an inscription of Dēvarāya I, dated. 1415, Cakrarāya, a brother of Uttamanambi, set up an image of Garuḍa ²⁶. The *Oḷugu* explains that this was the copper image of Garuḍa recast and set up as the original was destroyed during the period of the Muslim invasions. During the reign of Dēvarāya II (1422—46) Cakrarāya gave to the temple, between the years 1424 and 1429, a gold dish, a gold pedestal for the goddess, a gold lampstand (*dīpika*), a gold *kalaṣa*, a pearl garment (*muttangi*) and a gold platter (*vaṭṭil*), each at an expense of about 1,000 *kaḷanju* of gold²⁷. The money was obtained, obviously from various persons as donations. An inscription of the reign of Mallikārjuna (1446—65), dated 1463, registers a royal order that the incomes from the various temple lands in the Tiruccirāppaḷḷi region were to be enjoyed and the lands managed by the temples themselves without any external interference ²⁸. This has, obviously, reference to the excess collections indulged in by the officers to which there are several references in inscriptions. The order did not have much effect ²⁹. An inscription and the *Kōil Oḷugu* refer to the acts of self-immolation committed by a few temple servants as a protest against the levy of unlawful taxes on the temple lands. Two *jīyas* and a few *ēkāṅgis* ascended the *Veḷḷai gōpuram* (190' high from the ground level) and cast themselves down ³⁰. A few inscriptions of Kriṣṇadevarāya register gifts of villages to the temple³¹. In 1516 he visited the temple and gifted five villages and ten years later he gold plated the doors of the

Mukhamanṭapa ³². A few inscriptions of Acyutarāya (1530—41) refer to gifts to the shrine of Cakrattālvār ³³.

The Nāyaks of Madurai: Passing over the inscriptions of the later Rāyas we may now briefly consider a few inscriptions of the Nāyaks. An inscription of the period of Virappa Nāyak (1572-95), dated 1583, records an endowment of money entrusted to Tirumālai Tiruvēṅgaḍa-Tattaiyaṅār Tirumalaiyaṅār, by Tagaḍāpirāyar, son of Annama Nāyaka, for feeding Śrīvaiṣṇavas in the *Rāmānūjakūṭam* in Śrīrangam.³⁴ Two inscriptions of Cokkanātha Nāyak (1659-82), both dated 1674, refer to the construction of the Aṣṭabhuja Gopālakriṣṇa shrine by Chinna Bommaya Nāyudu of Madurai and the grant of land and the village, Ōlaikkuḍi, for its maintenance.³⁵ Another records the grant of the village named Manjapūru for the worship of the image of Varadarāja in the temple and for the maintenance of a *Rāmānūjakūṭam*.³⁶ Vijayaranga Cokkanātha (1706-32) built the *Vēdapārāyaṇa-manṭapa*.³⁷ A copper plate grant records his gift of land for the conduct of a charity at Śrīrangam.³⁸

SECTION 5

Administrative Organisation

Autonomy: From the local chronicles like the *Kōil Oḷugu* it is known that right down to the Muslim invasions of 1311 and 1323 the management of the temple was entirely in the hands of the religious authority like the later Ālvārs and the Ācāryas. The Muslim raids upset everything. The early Vijayanagar rulers not only restored the temple but by stages assumed control over the administration. This was done by the appointment of their own officers to investigate into the affairs of the temple and by setting up local men of their choice like the Uttamanambis who were not Ācāryas but their disciples as wardens. The Coḷa and the Pāṇḍya kings interfered only to protect the temple and not to regulate its affairs or administer it.

Uḍayavar: The local chronicles and the Vaiṣṇava hagiologies say that Uḍayavar or Rāmānuja (c. 1050-1150; 1017-1137, according to tradition) was the first great organiser of the temple administration. The *Kōil Oḷugu* says that from the days of Tirumangai Ālvār and before there was a five-fold division of temple servants, viz., *Kōvaṇavar*, *Koḍavar*, *Koḍuvaḷeḍuppar*, *Pāḍuvar* and *Taḷaiyīḍuvār*. Uḍayavar expanded this fivefold division to a tenfold one, viz., (1) *Tiruppatiyār*, (2) *Tiruppanisaiyār*, (3) *Bhāgavata Nambis*, (4) *Uḷḷārār*, (5) *Viṇṇappam-saiyār*, (6) *Tirukkaragakkaiyār*, (7) *Stānattār*, (8) *Bhaṭṭāḷkottu*, (9) *Āryabhaṭṭāḷ* and (10) *Dāsanambis*. Each group had several duties, which were fixed by Uḍayavar. The names do not

indicate the duties, though we may read the *paurāṇikas*, the singers, those who brought the holy water for *puja*, the *arcakas*, the providers of flowers, etc. into these names. There were Brāhmaṇa servants collectively referred to as *kōvaṇavar*. There were also ten groups of *Sūdra* servants and several *ēkāṅgis*.³⁹ For purposes of worship the *Vaikhānasa Āgama* was given up and the *Pāncarātra* adopted.

References in inscriptions: An inscription of Kulōttunga I dated 1088 refers to the manager of the temple (*Śrikāryam saigira adikārigaḷ*) and the *arcakas* (*kaṇmi*). This also mentions the committee of Śrivaishnavas (*Śrivaishnava-vāriyam*) and the committee of the treasury (*Śribhāṇḍāra-vāriyam*).⁴⁰ An inscription of the 7th year of Kulōttunga II (1133-50) mentions *Kōvaṇavar*. The inscription of Māgavarman Sundara Paṇḍya I dated, 1225, referred to above, mentions the 'ten groups' and enumerates by name the *Bhāgavata Nambis*, the *Stānattār* (or *Sripādam-tānguvār*), the *Viṇṇappam-saivār*, the *Ārya-bhaṭṭāl*, and the *Bhaṭṭāl kottu*. An inscription of Jaṭavarman Sundara Paṇḍya I, dated in his 10th year (1261), also refers to these groups and a few others.⁴²

SECTION 6

Pujas and Festivals

References in literature: The mention of a 'panguni festival' in an *Aham* ode was referred to above. It may be mentioned that the celebration on the *Panguni uttiram* day highlights the *Ādibrahmōtsava* celebrated in the month of *Meena* or *Panguni*. Toṇḍarḍippoḍi Ālvār refers to his service of supplying garlands of *Tulasi* or basil and flowers to the god. He was the author of the *Tiruppaḷḷieḷucci*, the song of 11 verses of waking up the god early in the morning. In verse 8 he refers to the paraphernalia of the cow, the vessels, the mirror etc., associated with this ceremony of *suprabhātam*. The *Kōil Oḷugu*, while describing the duties of the temple servants of the *Kōvaṇavar* or Brāhmaṇa groups, makes detailed references to the daily and special *pūjas* on festival days. The other local chronicles as well as the hagiologies contain stray references to *pūjas* and festivals. The *Lakṣmi Kāvya* deals extensively with the various festivities of the *Ādibrahmōtsava*.

References in inscriptions: The earliest inscription in the temple, viz., that of Parāntaka I, dated 934, refers, it was mentioned above, to a permanent lamp, a silver lampstand, camphor and cotton wick. An inscription of Uṭṭama Coḷa (973-84) refers to *Bhīmasēni-karpūram*.⁴³ The inscriptions of Kulōttunga I, dated 1075 and 1088 also referred to above, mention (a) the recitation of the *Tiruppaḷḷieḷucci* and (b) the festivals in the months of *Aippasi*

and *Pangunī*, when the god was listening to the hymn called *teṭṭarundīral*, beneath the *punnai* tree. An inscription of Kulōttunga III dated 1184 mentions *Daivattarāyan* festival.⁴⁴ A Hoysala inscription, dated 1232, mentions a gift of land to Ranganātha during the early morning service.⁴⁵ The long Sanskrit record of Jaṭavarman Sundara Paṇḍya I says that he celebrated the procession festival of the god in the month of *Caitra*, built a golden ship for the god's sporting with Lakṣmi (float festival) and made a gift of several vessels of gold used in worship. An inscription of Jaṭavarman Vira Paṇḍya (acc. 1297) registers a gift of house-sites to Brahmanas, when the God was seated on the Sundra Paṇḍyan seat under the Sundara Paṇḍyan pearl canopy in the *abhiṣēka maṇṭapa* in the temple on the *Karttigai* festival day.⁴⁶ The Sanskrit inscription of Ravivarman Kulasekhara in the temple says that he performed a *dipōtsava* for Ranganatha.⁴⁷

An inscription, dated 1414, belonging to the period of Devaraya I refers to the gift of a village for meeting the expenditure for daily service to god Ranganātha with the full round of offerings of food, waving of camphor lights, sandal paste, flower garlands, incense *etc.*, and a few other gifts like flower garden, *chatra* *etc.*,⁴⁸ An inscription of Mahamaṇḍalēvara Vira-Bhūpati Uḍaiyār, dated 1409, refers to a nine day festival instituted by him.⁴⁹ Even today the festival celebrated in the month of *makara* or *thai* is called *Bhūpathi Uḍaiyār Thirunāl*, just as the *Cittirai* festival is called *Viruppaṇ tirunāl* after Viruppaṇa Uḍaiyar, another prince of Vijayanagar. An inscription of Tirumalaideva Mahārāja, son of Kriṣṇadēva Rāya, dated 1524, registers a gift of 10,500 *cakrapuṇam* for the provision of midnight offerings to Ranganātha.⁵⁰ A record of 1529 mentions *Kausikatirunāl*.⁵¹ An inscription of Acyutarāya, dated 1532, refers to *Vēdapārāyaṇa* festival in the month of *Dhanu* or *Mārgaḷi* (*Adyaṇōtsava*).⁵² An inscription of Cokkanātha Nāyak, dated 1671, speaks of a festival instituted by him on the 8th day of which the god was taken in procession to the *Vasantha-vilāsa-maṇṭapa*.⁵³ It is on record that several private persons instituted festivals to be celebrated on the days of their natal stars.⁴⁶

A description of the *pūjas* and festivals, as they are now conducted, is given in the last chapter.

SECTION 7

Religious Association : Centre of Vaiṣṇavism

Srirangam is placed first in the list of 108 Vaiṣṇava shrines. It was the spearhead of the Vaiṣṇava movement in South India until the split occurred, in the post-Rāmānuja period, into the *Tenkalais* and the *Vaḍakkalais*, in the 13th century, when the latter withdrew to Kāncipuram.

The Ālvārs : Among the Ālvārs *Toṇḍaraḍippoḍi*, *Kulasēkhara* and *Tiruppāṇ* stayed in Śrīrangam. Among their works *Tirumālai*, *Tirup-paḷḷieḷūcci* and *Amalanāḍipirān* are exclusively devoted to Ranganātha. All the other Ālvārs, except *Madurakavi*, make numerous references to the shrine.

The Ācāryas : After resurrecting the *Divyaprabandas* from oblivion, the first Ācārya, *Nāthamuni*, is stated to have settled down in Śrīrangam for the task of propagating those works. He was followed by *Uyyakoṇḍār* and *Maṇakkāl Nambi*. *Rāmānuja* came to Śrīrangam from *Kāncipuram* and made it his headquarters. He held his discourses and wrote out his treatises there and at the same time regulated the affairs of the temple. He was followed by *Bhaṭṭar*, the son of *Kurattālvān*, *Nanjiyar* and *Nampiḷḷai*. The contemporary of *Nampiḷḷai* was *Varadācārya*, who withdrew to *Kāncipuram* on account of differences, doctrinal and otherwise, which had been gradually growing. This is placed in the 13th century. From *Nampiḷḷai* and *Varadācārya* the *Tenkalai* and *Vaḍakalai* hagiologies trace two different successions.

In Śrīrangam *Nampiḷḷai* was succeeded by *Peria Āccān Piḷḷai*, *Vaḍakkuttiruvīdi Piḷḷai* and others. *Vēdāntadēsika*, who is regarded as the head of the *Vaḍakalais*, and who belongs to the second half of the 13th and the first half of the 14th centuries, came from *Kāncipuram* and lived in Śrīrangam for some time. He was there when the Muslim invasion of 1323 took place. *Maṇavāla Mahāmuni*, also called *Peria Jiyar*, lived in the *Pallavēsvaran maṭha*, in the south *Uttara* street in Śrīrangam, in the first half of the 15th century in the company of his eight great disciples called the *Aṣṭadiggajas*.

Besides the *Ācāryas* of the *Tenkalai* sect there were in Śrīrangam the *Jiyars* belonging to the *Śrīranganārāyaṇa Jiyar maṭha*. According to the local chronicles the *maṭha* or *ādina* was founded by a private person in 1126, who became famous by virtue of his yogic powers. The *Kōil Oḷugu* recounts the several services which he did to the Śrīrangam temple ⁵⁵.

References

1. *Aham* 137.
2. *Silappadikāram* canto XI. ll.35-51.
3. *Tiruccandaviruttam* 150.
4. *Tiruvāimoḷi* 3-2-7.
5. *Perumāḷ Tirumoḷi*, 2, 3-1.
6. *Ibid* 1-10.
7. *Periya Tirumoḷi* 1-8-4.
8. *Tirumālai* v. 22.
9. Their genealogy and activities are described in the *Uttaman-ambi-vamsa-prabhāvam*.

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| 10. Dr. S. K. Aiyangar, <i>Sources of Vijayanagar history</i> pp. 255, 285. | No. 10 of 1936-37; EI. XVIII. pp. 165-66. |
| 11. Orme, <i>Transactions of the British Nation in Indostan</i> . I. p. 242. | 32. 98 of 1938-39, 120 of 1937-38. |
| 12. 72 of 1892; SII. IV. 519. | 33. 149, 151 and 152 of 1938-39. |
| 13. 61 of 1892; SII. IV. 508. | 34. 91 of 1936-37. |
| 14. The second Ten of Kulasēkhara Ālvār's <i>Perumāḷ Tirumōḷi</i> . | 35. 102 and 104 of 1937-38, Pt. II, p. 88. |
| 15. 62 of 1892; SII. III. 70. | 36. 105 of 1937-38 |
| 16. 113 of 1938-39; pt. II. para 23. | 37. <i>ARE</i> . 1936-37; pt. II, p. 88. |
| 17. 53 of 1892; SII. IV. 500. | 38. C.P. No. 50 of Sewell's <i>List</i> . |
| 18. 45 of 1891; EI. IV pp. 7 ff. | 39. For a detailed description see KO. pp. 45-100. |
| 19. 68 of 1892; SII. IV. 515. | 40. 62 of 1892; SII. III. 70. |
| 20. 80 of 1936-37, EI. XXIV. p. 90. | 41. 57 of 1936-37. |
| 21. 42-50 of 1936-37; pt. II, para 42. | 42. 89 of 1936-37. |
| 22. 18-22 of 1936-37; pt. II, para 43. | 43. 65 of 1938-39; pt. II, para 14. |
| 23. 37, 39 and 40 of 1936-37. | 44. 61 of 1936-37. |
| 24. EI. VI. p. 322 ff. | 45. 69 of 1936-37. |
| 25. KO p. 135. | 46. 42 of 1936-37. |
| 26. 60 of 1938-39; Pt. II, para 43; KO. p. 157. | 47. 46 of 1891; EI. IV. p. 148 ff. |
| 27. 50 of 1938-39; Pt. II, para 45. | 48. C.P. No. 27 of 1905-6; EI. XVI. pp. 222-23. |
| 28. 59 of 1892, SII. IV. 506. | 49. 59 of 1938-39; see also 263 of 1929-30 and 24 of 1938-39. |
| 29. 113 of 1936-37; Pt. II, para 56. | 50. 261 of 1929-30. |
| 30. 87 of 1936-37; pt. II, para 78; KO pp. 166-67. | 51. 19 of 1938-39. |
| 31. E.g., C.P. No. 23 of 1905-06; EI. XVIII. pp. 160-62, C.P. | 52. 36 of 1938-39. |
| | 53. 108 of 1937-38. |
| | 54. E.g., 7 of 1938-39. |
| | 55. KO. pp. 114-25. |

Note :—50 of 1937 means inscription No. 50 of the Annual Report on South Indian Epigraphy for the year 1937.

SII *South Indian Inscriptions*.

EI *Epigraphia Indica*.

C.P. Copper plate.

KO. *Koll Oḷugu*.

CHAPTER II

ARCHITECTURE

SECTION 1

The Plan

The seven āvaraṇās or enclosures : It is well known that the Srīraṅgam temple has seven *prākāras* or enclosures and hence is said to belong to the *uttamōttama* class.¹ The enclosures are formed by thick and high rampart-like stone walls running round the sanctum. There are seven such walls excluding the innermost wall that surrounds the sanctum. The innermost enclosure that immediately surrounds the sanctum, called the *Tiruvuṇṇāḷi* (*gai*), is excluded in the reckoning of the seven *prākāras*. As the wall of this enclosure was supposed to have been built by Dharmavarma Cōḷa it is also called Dharmavarma *tiruvīdi* (enclosure). According to the traditional practice and the *Kōil Oḷugu* this is counted as the first enclosure. In other words the *pradakṣiṇa*, which has only three sides, is treated as a *prākāra*, which is not an accepted practice according to the rules of Hindu architecture. Further if this is counted as the first *prākāra* the temple has eight and not seven *prākāras*. Hence for all practical purposes the raised rectangular platform which contains the sanctum, including the *Tiruvuṇṇāḷi*, and the two *maṇḍapas* opposite to it with a shrine for Garuḍa, is treated as one unit, and this is surrounded by the seven *prākārās*. Thus Rājamahēndran-*tiruvīdi* becomes the first *prākāra* and the Aḍaiyavaḷaiṇḍān street the seventh *prākāra*.

As Ranganātha reclines facing south the main entrance to the temple complex is from the south. As such the *prākāras* widen out in the south and contain more structures there than elsewhere thus giving a definitely rectangular shape to the temple.

The three outer enclosures, viz., the Aḍaiyavaḷaiṇḍān street, the Citra street and the Uttara street (*Uḷ-tiruvīdi*) are regular streets containing *maṇḍapas* and rows of dwelling houses and shops. The four inner enclosures contain the actual premises of the temple. One may form a rough idea of the extent of the temple and the enclosures round it with the help of the figures given in the following table.

<i>Enclosures or Prākāras</i>	<i>Length in feet</i>	<i>Area enclosed by the four walls Square feet</i>	<i>Acres</i>
The outermost or the 7th enclosure—the Aḍaiya-vaḷainadān street [2880' long, 2475' broad]	10,710	67,76,020	155·6
6th enclosure—Citra street or Kaliyugarāman <i>tiruvīdi</i>	7,610	36,06,760	82·78
5th enclosure—Uttara street or Trivikraman <i>tiruvīdi</i>	5,545	19,03,575	43·7
4th enclosure—Akaḷankan <i>tiruvīdi</i> [1235' long, 849' broad]	4,168	10,48,515	22·45
3rd enclosure—Ālināḍan <i>tiruvīdi</i>	2,425	3,53,930	8·15
2nd enclosure—Kulasēkharan <i>tiruvīdi</i>	1,342	38,726	0·89
1st enclosure—Rājamahēndran <i>tiruvīdi</i> (enclosing the central shrine and <i>maṇṭapa</i>)	792	20,002	0·45

The total length of all the enclosing walls is about 32,592 running feet or over 6 miles and the total area occupied by the temple is about 156 acres.

The names : The name of the seventh enclosure, viz., *aḍaiyavaḷaindān* or *āḍaiyāgavaḷaindān* seems to be a Tamil adaptation of the Sanskrit *sarva-vēṣṭanam*, i.e., something which goes round or encloses. The other enclosures are supposed to be known after the builders of their walls and structures. Thus the sixth enclosure, well known as the Citra street now, was called Kaliyugarāman *tiruvīdi* after Māḡavarman Vira Pāḡḍya (acc. 1420), *Kaliyugarāman*, being his title. Similarly the fifth enclosure (Uttara street) was called Trivikraman *tiruvīdi* after Vikrama Coḷa (1120-1133). The fourth enclosure was called Akaḷankan *tiruvīdi*. 'Akaḷankan' or 'the spotless' was a title borne by the above Vikrama Coḷa as well as his father Kulōttunga I. But the *Kōil Oḷugu* identifies Akaḷankan with the former. The third, second and first enclosures are called respectively after Ālināḍan or Tirumangai Āḷvār (c. 8th century), Kulasēkhara Āḷvār (c. 8th century) and Rājamahēndra Coḷa (1060-1063).

The disposition of the gateway-gōpuras : the so called bathos : The three outer enclosures have gateway-gōpuras on all the four sides. The fourth (Akaṣaṅkan *tiruvīdi*) has gōpuras in the north, south and east. The third and second enclosures (*i.e.*, Ālināḍan and Kulasēkharan *tiruvīdis*) have gateways in the north and south while the first or Rājamahēndran enclosure has a gateway only in the south.

The size of the gōpuras, the height of the enclosing walls and the width of the enclosures diminish gradually as one approaches the sanctum, which is the central structure. This fact has been the point of criticism with a few western archaeologists. Our ancient temple builders were not actuated by mere structural ideals. Their plan and layout of the temples were subject to certain religious ideals. As a rule the *sanctum-sanctorum* is a small and dark structure with a single opening, *i.e.*, the doorway. The tower or the *vimānā* over the sanctum too is a small structure compared with the other towers. But both constitute the most essential part of a temple and all the pious worshippers converge to this dark spot to get a glimpse of the god. The grandeur of the structures increases as one moves away from the sanctum towards the outer enclosures. The idea is to illustrate the fact that a pious devotee steadily marches away from the humdrum attractions of the world and tries to concentrate his thoughts upon the godhead, however unattractive and difficult it may be. This common feature in our temples, referred to as the "bathos" in the South Indian temple structure, has been much ridiculed by Fergusson and others. "As an artistic design," says the former "nothing can be worse. The gateways irregularly spaced in a great blank wall lose half their dignity from their position and the bathos of their decreasing in size and elaboration as they approach the sanctuary, is a mistake which nothing can redeem. We may admire beauty of detail and be astonished at the elaboration and evidence of labour...but as an architectural design, it is altogether detestable." Speaking of Srīrangam he says, "Looked at from a distance or in any direction, where the whole can be grasped at once, these fourteen or fifteen great gate-towers cannot fail to produce a certain effect...but even then, it can only be by considering them as separate buildings. As parts of one whole their arrangement is exactly that which enables them to produce the least possible effect that can be obtained either from their mass or ornament. Had the four great outer gōpurams formed the sides of a central hall or court and the others gone on diminishing in three or four directions to the exterior, the effect of the whole would have been increased in a surprising degree." Again he says, "the temple which has been most completely marred by this false system of design is that at Srīrangam, which is certainly the largest and, if its principle of design could be

reversed, would be one of the finest temples in the south of India. Here the central enclosure is quite as small and as insignificant as that of Trivalur and except that its dome is gilt, has nothing to distinguish it from an ordinary village temple."² The gulf that separates the structural ideal from the religious ideal can be gauged from the following statement, with reference to the Srirangam temple, of L. Moore, a former civilian officer of Madras. "As one drives up to the unfinished *gōpuram* on the south side, which is the usual entrance, and then through it, goes on into the first enclosure, the *gōpuras* look fine, and the general appearance of the buildings is striking; but they lead up to nothing, and the centre of the building is mean and uninteresting." To a pious Hindu it will be shocking to hear that the passage into the temple leads up to nothing and that the *garbhagriha* is mean and uninteresting. It is needless to labour this point further³. It must also be remembered that in a temple which was constantly receiving attention at the hands of successive dynasties the tendency was to build larger and grander structures in the outer *prākāras*.

SECTION 2

The Three Outer Enclosures

Gōpuras of the seventh enclosure: The Southern Aḍaiyavaḷaṇḍān Gateway: All the four *gōpuras* of the seventh enclosure, called the Rāyagōpuras, are incomplete. In the case of the southern *gōpura* the stone *kuḍya* or wall portion is complete. The superstructure of brick and mortar was not taken up. The southern gateway, though incomplete, is impressive by its size and grandeur. It measures 130' by 100'. The actual passage in the middle is 21' 6" broad. The jambs are 43' in height and are of single stone each. The cross beams that cover the pathway are of enormous size and measure 23' × 4' × 4'. It is a wonder how these stone beams were hauled up the gateway and kept in position. If the tapering brick superstructure had been raised over the stone structure the *gōpura* would have risen, according to Fergusson, to a height of nearly 300'.

All the four sides of the vertical stone structure contain the pilaster, *kumbhapanjara* and niche decorations, the last familiarly referred to as *panjaras* or pavilion ornaments. Each side at the ground level shows a series of recesses and projections so arranged that the central portion projects a little farther than the rest. The projections are alternately narrow and wide. Each projection has a pair of pilasters, surmounted by either a *nāgara sikhara* or an *āyatāsra sikhara* or a *tōraṇa* or a *nāsika*. The recesses contain *pilasters* and *kumbhapanjaras*.

The *kuḍya* or wall on each side consists of two parts, the lower and the upper. The *adhiṣṭāṇa* as well as a part of the lower wall are buried underground. This is due to the gradual rise of the street level. From the east to the west the eastern half of the lower part of the wall of the north face of the *gōpura* has the following decorations.

(1) A block having, in the centre, a pair of pilasters surmounted by a *kapōṭa* or cornice decorated by two *simhalalāṭa* gables and a *nāgara sikhara* above. The *sikhara* has a single *kalaśa* and gables on the three exposed sides, the central or front gable containing, in its turn, a miniature pavilion. This type of pavilion ornament is called *kūṭa*. The whole is flanked by a pilaster on either side. The pilaster or *kuḍyastambha* has the usual members like the shaft and the capital containing the *taḍi*, *idaḷ* and *phalaka*. The corbel has hanging *bodigais* allround. They extend so much downward that they look like elephants' trunks.

(2) A recess showing two pilasters topped by a semi-circular *tōraṇa* of scrolls, which is surmounted by a *simhalalāṭa* and whose two lower terminals are slightly curved up. This type of pavilion ornament as well as the one described below is called *panjara*.

(3) A narrow projection containing two closely set pilasters, surmounted by a design showing three *simhalalāṭa* gables on the three sides.

(4) A wide recess, which is plain.

(5) A projection containing a pair of pilasters surmounted by a *tōraṇa* as described above. This, as usual, is flanked by a pilaster on either side.

(6) A slight recess shows a florid *kumbhapanjara*. Its base in the lower part of the wall is covered up by the ground. As seen in the upper part of the wall it is as described below. From the *kumbha*-base emerge the stalks curving down and then curling up in fine scrolls. The shaft is fluted. The *phalaka* above the shaft has projections on each side and is thick, containing three expanding stages, *i.e.*, the upper one rising above and beyond the lower. Above this rises the *panjara* with three *simhalalāṭa* gables, one in the front and the other two on the sides, and a niche design at the top. This like the *phalaka* has a series of graduated projections on each of the exposed sides and rises in three diminishing tiers.

(7) A projection having, in the centre, a pair of pilasters topped by an *āyatāsra sikhara* and flanked by a pilaster on either side. This pavilion is called *śāla*. The *kapōṭa* shows a pair of *simhalalāṭa* gables while the *sikhara* is lined with a row of three *kalaśas*.

(8) A slight recess showing a pair of closely set pilasters covered by *simhalalāṭa* gables and flanked by a pilaster on either side.

(9) A narrow recess, which is plain.

(10) A projection containing a *śala*, i.e., a pair of pilasters covered by an *āyatāśra sikhara*.

(11) A further projection showing a *kuṭa* i.e., a pair of pilasters topped by a *nāgara sikhara*.

(12) A narrow plain recess.

(13) A projection containing a *śala*.

(14) Another projection showing a *pañjara* i.e., a pair of closely set pilasters topped by a group of three *simhalalāṭa* gables on three sides.

(15) Another recess.

(16) A wide jamb.

(17) The central passage.

The wall decorations on the western side of the passage are found repeated in the reverse order.

The gables and *sikharas* forming the tops of the pilasters and pavilions mentioned above are found on the projecting *kapōta* of the lower half of the *kuḍya*. Above the *kapōta* runs a band lined with lotus scroll. Above this rise the bases, in projections and recesses, of the pilasters, *kumbhapañjaras* and pavilions decorating the upper part of the *kuḍya*. Each has from below the following members: *upāna*, *adha-padma*, *gaḷa*, *paṭṭa*, wide *gaḷa* cut in to compartments by pilasters, *kapōta*-like projection decorated with *simhalalāṭa* gables, *padma*, *gaḷa*, *paṭṭa*, wide *gaḷa* cut into compartments by pilasters, round projecting *kumuda*, *gaḷa* again cut into compartments by pilasters, another projecting *kapōta*-like member with *simhalalāṭa* gables, another *gaḷa* showing the pilasters rising from below, three *paṭṭas* projecting one beyond the other, the *ūrdhwapadma* and finally the *ālingapaṭṭika*.

The decorations on the upper-part of the *kuḍya* are different, e.g., whereas there is only one *kumbhapañjara* below here are several. From east to west the eastern half contains the following decorations.

(1) A block containing a *kūṭa* flanked by pilasters.

(2) A recess containing a *kumbhapañjara*.

(3) A projection having a *pañjara* (a pair of closely set pilasters topped by a group of three *simhalalāṭa* gables)

(4) A plain narrow recess.

- (5) Pilaster on a projection.
- (6) A recess containing a *kumbhapanjara*.
- (7) A wide projection carrying a *kumbhapanjara* between two pilasters.
- (8) A further projection containing a *sāla* with three *kalāṣas*.
- (9) A wide recess showing *kumbhapanjara* flanked by a pilaster on either side.
- (10) Another recess containing a *kumbhapanjara*.
- (11) Projection having a *pañjara* as described above.
- (12) Recess containing a *kumbhapanjara*.
- (13) A projection showing a *kūṭa*, flanked by pilasters.
- (14) A wide plain recess.
- (15) A projection containing a *sāla*, flanked by a pilaster on either side.
- (16) The upper part of the wide jamb showing a crouching *vyāḷa*.
- (17) The central passage.

The designs on the western side of the upper part of the *kuḍya* are found in the reverse order.

The southern, eastern and western sides of the *gōpura*-base bristle with a mass of pavilion ornaments of the pattern described above.

The central passage has a row of five jambs on either side on which pass the heavy beams. Except in the case of two jambs, which are plain, the rest are treated with rows of shrine motifs in a vertical series from bottom to top in the front while on the sides are chain designs. Each row consists of three shrines motifs, *viz.*, *kūṭa*, *sāla* and *kūṭa*.

The brackets of the jambs which carry the beams above consist of the following members projecting one above the other. (1) A set of five *paṭṭas* projecting one above the other, (2) *padma*, (3) a wide projecting *paṭṭa* with pilaster designs, and (4) a prominent and wide upward curving band showing a *gaṇa* playing a *viṇa* and flanked by two *vyāḷas*. The sculptures on this band vary from jamb to jamb. There are *gaṇas* in the act of bearing the superstructures (*gōpurantāngis*), worshipping *gundharvas*, *Garuḍa*, *vyāḷas*, etc. In the centre of the passage there are two small shrines at ground level, of *Srīnivāsa Perumāḷ* in the east and *Ānjanēya* in the west.

The three other Aḍaiyavalaṇḍān or Rāya Gōpuras: The eastern *Aḍaiyavalaṇḍān gōpura* has an *adhiṣṭāṇa* completely buried. The lower part of the *kuḍya* with the pilaster and niche designs but without the

kapōta alone stands. The designs are similar to those found in the lower half of the *kuḍya* of the southern *gōpura*. From this mass of stone jut out four pillars (the jambs) providing a clear skyline if viewed from some distance. From this point of view the *gōpura* in the north is more attractive as it has in addition a covered and pillared passage with a parapet on the south face containing, in the middle, a large gable with Viṣṇu and flanked by two Garuḍa images. The gable and images in stucco are certainly a later addition. They are silhouetted against the sky with as much effect as the solitary jambs on either side. The western *gōpura* is the most incomplete of the four. Here one sees two solitary pillars and portions of the *adhiṣṭāṇa* and nothing else. The pillars, in all cases, carry scroll designs. All these three bases are smaller in size than that of the southern *gōpura*, popularly called the *moṭṭai gōpuram*.

The Tirukkuṛaḷappan shrine: The shrine of Vāmana (Tirukkuṛaḷappan) lies in the street connecting the south *Raya gōpuram* with the south Aḍaiyavaḷaindān street. It has *garbhagriha*, *antarāḷa*, *mukhamanṭapa* and *mahāmanṭapa*. The *mukhamanṭapa* contains four round pillars with Coḷa type corbels, while the other *manṭapa* has six rows of six pillars each.⁴ Each pillar consists of a rectangular base, an octagonal shaft and the corbel showing the curved lotus stalk motif but without the prominent bud or *bodigai*. Instead there is only a shallow convex projection. Here are kept, on a pial, two stone images (1' 2") of a Vaḍakalai ācārya called Tātadēsikan and his wife.

The outer Āṇḍāḷ shrine: This shrine, known as *Veḷi Aṇḍāḷ Sannidhi*, lies near the south-western corner of the Aḍaiyavaḷaindān enclosure. It has *garbhagriha*, *antarāḷa*, *mukhamanṭapa* and two more *manṭapas* in continuation. The *garbhagriha* now contains only the *mūlabera*. The pilasters of the first three structures have Coḷa corbels. The four pillars of the *mukhamanṭapa* have each a rectangular base, a round shaft and Coḷa corbel. The *mahāmanṭapa* has four pillars, each having a pilaster and Vijayanagar corbels.⁵ The next *manṭapa* has four rows of four pillars each with similar corbels.

The *ēkataḷa vimāna* has a *vesara sikhara* with a *kalāṣa* above. The *gōpura* has two *taḷas* crowned by an *āyatāsra sikhara* carrying a row of *kalāṣas* above.

The gōpurās of the sixth enclosure (Cittirai street or Kaliyugarāman tiruvīdi): The south Cittirai *gōpuram* has an *adhiṣṭāṇa*, which is mostly buried underground. Its *kuḍya* has a series of pilasters. The brick super-

structure has three diminishing *taḷas* topped by an *āyatāsra sikhara* carrying a row of seven *kalāṣas*. Each *taḷa* has the *kūṭa*, *pañjara*, wide *śālā*, *pañjara* and *kūṭa* designs. The central *śālā* contains a *dvāra* flanked by *dvārapālas*. There are numerous stucco figures of deities, *etc.*, in these *taḷas*.

The western *gōpura* has an *adhiṣṭāṇa*, whose exposed members are, from bottom upwards, a wide *paṭṭa*, *tripaṭṭa*, *gaḷa*, *paṭṭa*, *gaḷa*, *ūrdhvapadma* and *ālingapaṭṭikā*. The *upāna* and the *adhapadma* must be lying buried beneath the ground-level. On either side of the gateway the *kuḍya* carries six pilasters having Cōḷa corbels. The tapering brick tower has three *taḷas*, each containing in a row *kūṭa*, *pañjara*, *śālā*, *pañjara*, wide *śālā* containing the *dvāra*, which is flanked on either side by a *dvārapālaka*, *pañjara*, *śālā* *pañjara* and *kūṭa*. At the four corners of the rectangular *phalaka* beneath the *āyatāsra sikhara* are four Gaiṇḍa figures seated in *anjali*. The *sikhara* carries a row of *kalāṣas*.

The north Cittirai *gōpura* has the following members in the *adhiṣṭāṇa*: *upāna* (lying buried), wide *gaḷa*, *paṭṭa*, two more receding *paṭṭas*, *adhapadma*, wide *paṭṭa*, *tripaṭṭa*, *gaḷa*, *paṭṭa*, *gaḷa*, *ūrdhvapadma* and *ālingapaṭṭikā*. The *kuḍya* has six pilasters on either side of the gateway similar in design to those mentioned above. The pyramidal brick portion has three *taḷas* each having in a row *kūṭa*, *pañjara*, *śālā*, *etc.* as above. These, in addition, carry stucco sculptures in the interspaces, besides the *dvārapālas* and Gaiṇḍas. The oblong or *āyatasra sikhara* carries a row of *kalāṣas*.

The East or Kaliyugarāman Gōpura: Unlike the three other Cittirai *gōpuras*, which are modest structures, the east Cittirai *gōpura* or the Kaliyugarāman *gōpura* is the most impressive of all the *gōpuras* of the temple, next to the Veḷḷai *gōpura*. But it suffers from an architectural defect; though the stone base is of substantial size, almost equal to that of the latter *gōpura*, the height of the brick superstructure is much less as the angle of elevation is lower. It has seven *taḷas* and looks stunted in contrast with the other, which has nine *taḷas* and which lies less than a furlong off. The *adhiṣṭāṇa* has several mouldings, which are partly buried. The *kuḍya* is in two stages. In the southern half of the western face there are the designs of the pilaster, *kumbhapanjara*, narrow *śālā* and wide *śālā*. The pilaster shows *taḍi*, *idaḷ* and *phalaka* in the capital and the lotus stalk corbel with rounded *bodigai*. The corresponding upper half of the *kuḍya* shows the following parts from south to north: (1) pilaster, (2) narrow *śālā*, (3) recess containing narrow *śālā*, (4) a plain projection, (5) recess with a narrow *śālā*, (6) pilaster, (7) *stambhapanjara*, (8) pilaster, (9) projection

containing false window with trellis design (10) pilaster, (11) *stambhapanjara*, (12) pilaster, (13) recess containing narrow *śāla*, (14) pilaster (15) *kumbhapanjara*, (16) a projection showing two pilasters, and then the central passage. As usual these designs are found in the reverse order on the northern half. The northern and southern sides of the basement carry similar designs.

The *taḷas* above the gateway carry the *kūṣa*, *pañjara* and *śāla* designs. The central wide *śāla* contains the *dvāra*, flanked by *dvarapālas*. The projections and recesses of the basement are carried up the *gōpura*. Besides the cluster of *kūṣas*, *pañjaras* and *śālas* there are no sculptures barring, of course, the *dvārapālas*. The gables of the *pañjaras* and *śālas* are slightly oversized and hence they appear prominently. Their outlines are serrated. The gable of the *pañjara* is turned so as to face the side gable of the neighbouring *śāla*. This is a peculiarity. The jambs of the gateway carry sculptures of Lakṣmi-Narasimha, Viṣṇu with *dēvis* and worshippers.

The gōpuras of the fifth enclosure or the Uttara street: The south *gōpura* has an *adhiṣṭāṇa* with the following members. *Upaṇa* (below ground level), broad *paṭṭa*, *adhapaḍma*, *paṭṭa*, *gaḷa*, semi-circular *kumuda*, *gaḷa*, *paṭṭa*, *gaḷa* with pilaster decorations, *ūrdhavapadma* and *ālingapaṭṭika*. The *kuḍya* has five pilasters on either side of the entrance. The brick tower shows four *taḷas*, each showing *kūṣa*, *pañjara* and *śāla* motifs, the central *śāla* containing the *dvāra*. Besides the *dvarapālas* these contain the stucco figures of deities. The *āyatāsra sikhara* has a row of seven *kalāṣas*.

The west *gōpura* has a high *adhiṣṭāṇa* having *upana*, *adhapaḍma*, wide *gaḷa*, cut into compartments decorated with lotusses, a projecting semi-circular *kumuda*, two *paṭṭas* in recess, wide *paṭṭa*, *tripaṭṭa*, *gaḷa*, *paṭṭa*, *gaḷa* cut into compartments by pilasters, *ūrdhvapadma* and *ālingapaṭṭika*. The *kuḍya* has the following decorations on the southern side of the central passage: four pilasters, a projection, pilaster and a *śālā* between two pilasters having three gables, the central one showing *gandharva mukha*. The same are found in the reverse order on the other side of the passage. The pyramidal brick structure has four *taḷas*, each showing the *kūṣa*, *pañjara* and *śālā* decorations. The central *dvāra* in each *taḷa* is flanked by *dvārapālas*. The *taḷas* carry deity and secular figures in stucco. The door jambs carry the *śālabhanjika* decoration.

The north *gōpura* has an *adhiṣṭāṇa* similar to that of the south *gōpura*. Its *kuḍya* has simple pilasters on either side of the entrance. The superstructure of brick has three *taḷas* containing the *kūṣa*, *pañjara* and *śālā*

motifs. Besides the *dvārapālas* there are a few stucco figures of deities, etc. in the *taḷas*.

The *adhiṣṭāna* of the east *gōpurā* has the following members: *upāna* (buried), a broad *paṭṭa*, a narrow *paṭṭa*, *tripaṭṭa*, *gaḷa* showing pilasters, *paṭṭa* and *ālingapaṭṭika*. The *kuḍya* shows five pilasters on each side of the gateway. The brick superstructure has two *taḷas* beneath the *āyatāśra sikhara*, each *taḷa* having *kūṭa*, *pañjara*, *śālā* and *pañjara*, on one side, and a wide *śālā* containing the *dvāra* and flanked by *dvārapālas*, in the middle, the designs being repeated in the reverse order on the other side. There are numerous stucco figures in the *taḷas*.

The shrine of Maṇavāḷa Mahāmuni: In the south-east corner of the Uttara street is the Maṇavāḷa Mahāmuni *maṭha*, formerly called the Pallava-rayan *maṭha*. This is a shrine consisting of *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. Of the pillars of the *mukhamanṭapa* some are round and some square, but all carry Cōḷa corbels. The series of arches lining the top of the facade contain the stucco images of the *aṣṭadiggajas*, i.e., the eight chief disciples of Maṇavāḷa Mahāmuni. The sanctum contains a small copper image of the *Ācārya*.

SECTION 3

The Temple Proper in the Four Inner Enclosures

Regular streets containing rows of residential quarters cease with the Uttara street and further on lie the precincts of the temple. The *Akaḷankan Tirumadil* or the wall of the fourth *prākāra* measures 1235' by 849', and this encloses the area of the temple proper.

The gōpuras of the fourth prākāra: The south Akaḷankan *gōpura* gateway is also called the Rangavāśal entrance *gōpuram*. Another name is Nānmugan *gōpuram*. The *adhiṣṭāna*, which is very high (12') has the following members: *upāna* (beneath the ground level), broad *paṭṭa* (4') with plain pilaster decorations, *kapōta* adorned with a row of *simhalalāṭa* gables, *gaḷa*, another receding *paṭṭa*, a narrow projecting *paṭṭa*, wide *padma*, *gaḷa*, a semicircular *kumuda*, *gaḷa* cut into compartments by pilasters, another *kapōta* adorned with a row of *simhalalāṭa* gables, *gaḷa* again showing the pilaster motifs, *paṭṭa*, narrow *padma* and *ālingapaṭṭika*.

The *kuḍya* (north side) has the following parts from east to west: (1) A block with two pilasters at the two ends, (2) a recess containing a *pañjara* with a semicircular *tōraṇa*-top, (3) a projection, wider than the first, containing a *śālā*, flanked by a pilaster on either side, (4) a recess containing a

panjara as above and (5) a still wider and farther projection containing a plain rectangular niche with a Nayak figure flanked by a pair of pilasters on either side. Then comes the gateway. The parts and designs are repeated in the reverse order on the other side. The pilasters are of the Vijayanagar type. The southern, western and eastern sides of the *gopura* base carry similar decorations. The pilaster has a rectangular base and an octagonal shaft carrying *kumbha*, *taḍi*, *idaḷ*, and *phalaka* in the capital and the Vijayanagar corbel showing a short or rounded *boligai*. The niche carries a semicircular scroll *tōraṇa*. The cornice consists of two stages, the lower carrying *padma* decorations and the upper *simhalalūṭas*.

The *prastara*, i.e., the brick elevation, has a central offset containing an additional offset, which branches off from the main structure at right angles with its own *kalāṣas* and gables on either side. These are the vertical continuations of the projections in the ground plan. There are four *taḷas*, each carrying *kūṭa*, *panjara*, wide *śāla*, *panjara* and *kuṭa*. The *dvāra* appears only in the lowest *taḷa* and again in the *gaḷa* beneath the *sikhara*. Every *kuṭa*, *panjara* and *śāla* has all the parts of a shrine from bottom to top. The *kuṭas*, *panjaras* and *śālas* and the interspaces are all studded with the sculptures of deities and secular figures.

The north *gōpura* is otherwise called Thāyār Sannidhi *gōpuram*, as its gateway leads, from the north, to the Thāyār *sannidhi* or the shrine of the goddess. Its *adhiṣṭāṇa* has from below *upana*, *adhupadma*, a band showing a row of *vyāḷas*, a wide *paṭṭa* (2') with plain pilaster decorations, *kapōta* with *simhalalāṭa* gables, another band showing a row of *vyāḷas*, two receding *paṭṭas*, *ūrdhvapadma*, wide *paṭṭa*, (1'), *tripaṭṭa*, *gaḷa* cut into compartments by pilasters, narrow *paṭṭa*, a sloping *paṭṭa* and finally *alingapaṭṭika*. The *kuḍya* shows the following designs in a series: a projection with two pilasters, recess, another projection with a pair of pilasters, recess containing an empty niche topped by a semicircular scroll *tōraṇa*, a projection, and then the passage. The designs are repeated in the reverse order on the other side of the passage. The pilasters carry Vijayanagar corbels.

The tower above the gateway has four *taḷas*, each of which has *kūṭa*, *panjara*, *śāla*, *panjara*, and narrow *śālā* on one side and wide *śāla* containing the *dvāra* in the middle. On the other side the designs are repeated in the reverse order. In these shrine motifs and in the interspaces are numerous deity, human and animal figures in stucco.

The East *Akaḷankan gōpura*, better known as the *Veḷḷai gōpuram* or the 'White tower' is the tallest and the most impressive of the *gōpuras* of

the Srīrangam temple. Its stone base measures 92' by 80' with a prominent central offset, which contains the gateway or passage, 12' broad and 25' high. The tapering brick superstructure is 165' high and maintains a greater angle of elevation than any other *gōpura* of the temple. The *adhiṣṭāṇa* of this *gōpura* has the following members from below : *upāna* (below ground level), *paṭṭa*, *adhapaḍma*, broad *paṭṭa*, projection containing semicircular *kumuda*, *gaḷa* cut into compartments by pilasters, *paṭṭa*, *gaḷa* again with pilaster designs, *ūrdhvapaḍma* and *ālingapaṭṭika*.

The base has two offsets, one projecting from the other, on each of the four sides. From north to south the northern half of the western face of the *kuḍya* shows the following members : (1) a block containing a *śālā* flanked by a pilaster on either side, (2) a recess containing a *pañjara* as in the Nān-mugaṇ *gōpura*, (3) a projection with *śālā* flanked by pilasters, (4) a recess showing a *pañjara*, (5) a prominent and wide projection, which commences the first offset, having a *pañjara* in a recess and two pilasters in a projection on its north side and the following on its western side : (a) a *śālā*, flanked by pilasters, (b) *pañjara* in a recess and (c) pilaster in a further but slight projection, which starts off the second offset and which also encloses the actual passage. The pilasters are all of the Vijayanagar type, i.e., having *bodigais* in their corbels. The members are repeated in the reverse order on the other side of the passage. Similar decorations adorn the northern, southern and eastern faces of the *gōpura* base. The arrangement of projections and recesses is carried vertically right from the bottom to the top.

The tapering tower above has nine *taḷas*, each of which carries the *kūṭa*, *pañjara* and *śālā* designs which correspond to the pavilion ornaments below, the *pañjara* appearing above the *pañjara* in recess, the *kūṭas* over the corner projections and *śālās* over the projections in between having *śālās*. Thus the following series appears in each *taḷa* : *kūṭa*, *pañjara*, *śālā*, *pañjara*; *pañjara* in the offset with *kūṭa* in the corner; *pañjara*, *śālā*, *pañjara* and then the *dvārā*, in the subsidiary offset, with its roof raised on two pillars and flanked by *dvārapālas*. These designs are repeated in the reverse order, on the other side of the *dvārā*. Each *taḷa* is of the same order. The central offset which is very pronounced is continued up to the *sikhara*, where it branches off at right angles from the main *sikhara* with its own row of *kalasas* and gables which appear in a wide sweep and are crowned by *simhalaḷaṭas*. Thus the entire structure appears to have a central projection on each side from bottom to top. This and the series of lesser projections and recesses as well as the cluster of pillars and pilasters of the *dvārās* and the

kūṭas, *pañjaras*, and *sālās* leave an impression of soaring verticalism. But for the *dvārapālas* on either side of the *dvāra* in each *taḷa* there are no figure sculptures. The effect of straight lines is thus all the more impressive.

Structures in the south Akāṣaṅkan tīruvāḍi (Fourth prakara): The *tiruvandikkāppu maṇṭapa* and the *Rangavilasa maṇṭapa*: Through the Nan-mugan *gōpura* one enters the temple proper and immediately finds himself in the spacious southern wing of the fourth *prakara*. In the middle of the open space is a four pillared *maṇṭapa* in the ornate Nayak style measuring 12' by 12'. Each pillar has a shaft consisting of three square blocks with octagonal parts in between with three pillarets appearing on the inner side. The corbel shows the curved lotus stalk and the hanging bud or *bodigai*, their bases being connected by a horizontal band. The south eastern pillar carries on its southern side an impressive image of a Nayak king with his palms joined together in worship. This *maṇṭapa* is called the *tiruvandikkappu maṇṭapa* because the ritual of protecting from the evil eye the divine image in procession, during the evenings, is performed here.

North of the above extends the spacious *Rangavilasa maṇṭapa* (118' by 75'). Along the eastern edge of this *maṇṭapa* is a row of shops. Towards the northern end is a *dhvajasthamba* and a huge *balipiṭa*, both stone.⁴ The *adhiṣṭana* of the *balipiṭa* has the following members: *upāna* (below the ground level), *gaḷa* showing a row of elephant heads jutting out, *paṭṭa*, receding *paṭṭa*, another receding *paṭṭa*, *adhapaḍma*, bold *tripaṭṭa*, *kumuda*, *gaḷa* cut into compartments, which contain the figures of Balakriṣṇa, Kāḷiyamardhana, etc., *paṭṭa*, an upward sloping member (*ahja*), broad *paṭṭa*, *ūrdhvaḍma* and *alingapaṭṭika*. In the centre of this platform (12' high) appears the *vēdi*, in the form of a lotus with two rows of petals, one above the other. Ten steps lead up to the *vedi*.

The *maṇṭapa* has four rows of fourteen pillars each (20' 8" high). Each pillar has a rectangular base with sculptures on its four sides and a polygonal shaft with two slender rectangular pilasters on two opposite sides, which carry scrolls going up in coils containing sculptures. The shaft carries at the top another rectangular block with sculptures. To the northern and southern sides of the main shaft extend the Vijayanagar corbels with the hanging *bodigais*. The attached pillarets, i.e., pilasters, to its east and west, carry lion corbels (blocks of stone carved in the shape of crouching lions). These carry the beams which support the roof. The southernmost row has two pillars carrying animal brackets, i.e., elephant below and *vyāḷa* with rider above. The parapet wall above this row of pillars and the projecting cornice crowns the facade and carries a series of

arched niches in plaster containing the figures of reclining Ranganātha, Viṣṇu seated on Ananta, Pārthasārathy, Cakrattālvār (Sudarsana), etc.

The Nāthamuni shrine : To the west of this *maṇṭapa* lie in a row the Nāthamuni shrine, the Inner Āṇḍāl shrine and the Vēṇugōpāla shrine, all facing east. The first is a small shrine containing *garbhagriha*, *antarāḷa* and *mukhamanṭapa*, the last having two rows of four pillars each. Each pillar consists of three square blocks with octagonal shafts in between and carries Coḷa corbels. The lintel above the doorway of the *garbhagriha* shows Gajalakṣmi in the centre. The sanctum contains a host of images. The *mūlabēras* are Gōpālakriṣṇa, Bālakriṣṇa, Nāthamuni, Ālavandār and Tiruvarangapperumāl Arayar. The *utsavabēras* are those of Kāḷiya Kriṣṇa, Nāthamuni and Āṇḍāl.

The Inner Āṇḍāl shrine : This consists of *garbhagriha*, *antarāḷa*, *mukhamanṭapa* and *mahāmanṭapa*. The *mukhamanṭapa* has three rows of four pillars each. Each pillar consists of three rectangular blocks with octagonal shafts in between and has the Vijayanagar corbel. The *mahāmanṭapa* has two rows of four pillars each, the pillars answering to the above description but having in addition slender rectangular pilasters on two sides. This was originally the shrine of Rāmā and even now contains the images of Rāmā, Sita, and Lakṣmaṇa, both the *mūla* and the *utsava bēras*. Worship is offered here to the procession image of Āṇḍāl, whose *mūlabēra* is in the Outer Āṇḍāl shrine. In the southern side of the *antarāḷa* is a subshrine, where are two images of Uḍayavar, in stone and bronze, and a bronze of Periyālvār. The *adhiṣṭāṇa* of the *garbhagriha* has the following members from below : *upāna*, *gaḷa*, *paṭṭa*, broad *paṭṭa*, *tripaṭṭa*, *gaḷa* cut into compartments by pilasters, *paṭṭa*, *gaḷa* again cut into compartments by pilasters and *ālingapaṭṭikā*. The *kuḍya* shows a series of pilasters with *taḍi*, *idaḷ*, *phalaka* and Coḷa corbels. There are no niches. The cornice shows gables with *simhalalaṭās* above. The *vimānā* above has a single *taḷa* crowned by a *drāviḍa* (octagonal) *sikhara* with a *kalasa* and four gables in the cardinal directions.

The Vēṇugōpāla shrine : This is the most ornate structure of the entire temple complex. It has *garbhagriha*, *antarāḷa*, *pradakṣiṇa*, *mukhamanṭapa* and *mahāmanṭapa*. The last, which is at a lower level than the *mukhamanṭapa*, is open and has six rows of eight pillars each and measures 34' by 60'. Each pillar (20' in height) has a rectangular block as base, a polygonal shaft and Vijayanagar corbels. The bases contain interesting sculptures. Towards the western end of this *maṇṭapa* rises the facade of the shrine on either side of the entrance, showing *adhiṣṭāṇa* and *kuḍya*

elaborately carved. The *adhiṣṭaṇa* shows the following mouldings from below : *upāna*, *paṭṭa*, *adhapaḍma*, *gaḷa* cut into compartments by pilasters, wide *gaḷa* containing dancing figures and scenes from the *Ramayana*, *kapōta* lined with *simhalaluṭās*, *ūrdhvaḍma*, *paṭṭa* with scrolls, *gaḷa*, polygonal *kumuda*, *gaḷa* with pilaster decorations, *kapōta* lined with *simhalaluṭās*, wide *gaḷa* showing alternately *vyāḷas* and *bhūtagaṇas* and *alṅgapaṭṭika*. Cutting across these horizontal mouldings rise rows of two niches, one above the other, on either side of the entrance, containing deity figures, each topped by a *nāgara sikhara* with a *kalāṣa*. The *kuḍya*, on either side of the entrance, shows two *śālās* or niches topped by *āyatāsra sikharas*, each flanked by a pilaster on either side. The *sikhara* appears above the *kapōta* and *gaḷā* and has three *kalasas*. It has, in addition, a gable in front containing a female face.

The walls of the *mukhamanṭapa*, *antaraḷa* and *pradakṣiṇa* round the *garbhagriha* have an *adhiṣṭaṇa* like that of the facade described above, with numerous sculptures in the niches, cutting across the mouldings. The walls carry, on all their sides, the following series : pilaster, pilaster, *kumbhapaṇjara*, pilaster, *śālā*, pilaster, *kumbhapaṇjara*, pilaster, pilaster, *kumbhapaṇjara*, pilaster, *śālā*, pilaster, *kumbhapaṇjara* and so on, the parts being repeated in the same order, the niche topped by a *nāgara sikhara* occasionally taking the place of a *śālā* (i.e., niche topped by an *āyatāsra sikhara*). The pilasters including the *kumbhapaṇjaras* and the sculptures are all done in bold relief and appear almost in the round. The pilasters show a fluted shaft *taḍi*, *kumbha*, *idaḷ*, *phalaka* and the late Vijayanagara or Nāyak corbels with the lotus-stalk taking a pronounced curve and the *bodigai* a pointed and almost conical shape. They extend on the three exposed sides. The *kumbhapaṇjaras* appear in the recesses. Between two pilasters and in each *śālā* or *kōṣṭha* are fine sculptures of the Nāyak period, which will be dealt with in the next chapter. The cornice shows a row of *vyāḷas* and *gaṇas* in the lower stage and *kūḍus* with *gandharva mukhas* in the upper projecting stage. Further up is a recess carrying a frieze of *hamsas*.

The *vimānā* above the sanctum has one *taḷa* containing *kūḷa*, *paṇjara*, *śālā*, *paṇjara*, and *kūḷa*. Each is a tall and ornate structure having its own *sikhara* and *kalasa* and containing sculptures. The *kūḷa* appears over the corner pilaster on the *kuḍya*, the *paṇjara* over the *kumbhapaṇjara* and the *śālā* over the *śālā* below. Corresponding to these vertically are the niches of the *adhiṣṭaṇa*. The *sikhara* is eight-sided (*drāviḍa*) and has gables in the four cardinal directions. The *kalasa* is missing.

The *mukhamanṭapa* has four pillars, each consisting of three rectangular blocks with octagonal shafts in between and having Vijayanagar corbels. The *garbhagriha* contains the *mūla* and *utsava beras* of *Vēṇugōpāla*. The temple is in a quadrangle measuring 60' by 34'.

The shrine of Amrita-kalaśa Garuḍa: This lies immediately to the north of the *Vēṇugōpāla* shrine. It has *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. The last has four heavy and tall pillars (16'), each consisting of three plain square blocks with octagonal shafts in between and Cōḷa corbels at the top. The sanctum has a stone image of Garuḍa carrying the *amrita-kalaśa*.

The Cakrattāḷvār shrine: The shrine, which faces east, lies at the western extremity of the south Akaḷankan *prākāra*. It has *garbhagriha*, containing the image of Cakrattāḷvār or Sudarśana Perumāḷ, *antarāḷa*, *pradakṣiṇa*, *mukhamanṭapa* and *mahāmanṭapa*. The *garbhagriha* has a back-door through which one can see Narasimha sculptured behind the Sudarśana-cakra. The *adhiṣṭāṇa* of the *garbhagriha* has from below *upāna*, *gaḷa*, *tripaṭṭa*, *gaḷa*, *paṭṭa*, *gaḷa* and *ālingapaṭṭika*. The walls show simple pilasters with Cōḷa corbels.

The *mukhamanṭapa* has six rows of eight pillars each (20' high). The pillars of the two rows nearest to the sanctum have each a rectangular base, a round shaft and Cōḷa corbels. The rest consist of three large rectangular blocks each with sculptures on the sides with intervening octagonal shafts and have Vijayanagar corbels. The front row has, in addition, a separate pillaret each. The *mahāmanṭapa* has six rows of six pillars each carrying Vijayanagar corbels above.

There are pials on either side of the entrance to the *mukhamanṭapa* and they are repeated on the inner side. Each pial has a row of short, polygonal pillars rising above the heads of seated lions and having *kumbha*, *taḍi*, *idaḷ* and *phalaka* in the capital and Vijayanagar corbels.

The *vimāna* above the sanctum has one *taḷa* with a row of *kūṭa*, *panjara*, *śāla*, *panjara* and *kūṭa* on each side containing stucco images of Viṣṇu, which are much worn out. The eight-sided (*drāvida*) *sikhara* has a *kalaśa*.

Shrines to the east of the Rangamanṭapa: To the east of the Rangamanṭapa and behind the row of shops are four shrines in a line, viz., the shrines of Tiruppāṇāḷvār, Viṭṭalakṛiṣṇa, Toṇḍaraḍippoḍi Āḷvār and Kūrat-tāḷvār, all facing west.

The Tiruppāṇālvār shrine consists of *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. It is properly the shrine of Vira Ānjaneya. Besides this image there are, in the *garbhagriha*, stone images of Lakṣmi Nārāyaṇa and Garuḍa and a bronze image of Tiruppāṇālvār. The *mukhamanṭapa* contains three rows of six pillars each. The pillars nearest to the sanctum have Coḷa corbels, while the rest have Vijayanagar corbels.

The Viṭṭalakṛiṣṇa shrine lies opposite to the Inner Āṇḍāl shrine and consists of *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. The last has four pillars, two having Coḷa and two Vijayanagar corbels. The images in the *garbhagriha* are those of Kṛiṣṇa, which is the *mūla bera*, and two bronze images of Nammālvār and Madurakavi Ālvār.

Set in the midst of a garden the Toṇḍaraḍippoḍi Ālvār shrine has *garbhagriha*, *antarāḷa* and *mukhamanṭapa*, the last having two rows of five pillars each. The pillars consist of three rectangular blocks each with octagonal shafts in between and carry Coḷa corbels. The *mūla bera* is *Aṣṭabhuja Kṛiṣṇa*, while the Ālvār is represented by a bronze image.

The Kūrattālvār shrine has *garbhagriha*, *antarāḷa*, *mukhamanṭapa* and *mahāmanṭapa*. The first *manṭapa* has four pillars (two rows of two each) while the second has two rows of six pillars each. The pillars in both the *manṭapas* are of the same type, i.e., having three rectangular blocks with octagonal shafts in between and Coḷa corbels above. The sanctum contains Kūrattālvār, *utsava bera* and *mūla bera*, and the *utsava-bēras* of Bhaṭṭar and Nanjīyar. On a pīṭha in the *antarāḷa* are placed the bronze images of Amṛita-kalaśa Garuḍa and Lakṣmi Narasimha. In addition to these there are two stone images of Lakṣmi Narasimha and Lakṣmi Nārāyaṇa housed in a shrine to the south of the *mahāmanṭapa*.

There is a small shrine for Ānjaneya, called the Hanumār shrine, just outside the Rangavilāsa *manṭapa* and facing the Kārtikai *gōpura*, i.e., the gateway leading to the third *prākāra*. It has only the *garbhagriha*, containing both the stone (*mūla bera*) and metal (*utsava bera*) images of Ānjaneya. Its walls carry simple pilasters with Coḷa corbels.

In the south-east corner of the Akāṣan *prākāra* are the shrines of Uḍayavar, Yamunaitṭuṅgar (Āḷavandār) and Pārthasārathy. The first two shrines face west and have a common *mahāmanṭapa*, which has four rows of six pillars each. The pillars of the central two rows (east-west) have each a pilaster while the outer rows have polygonal pillars. All have Vijayanagar corbels.

Each shrine has *garbhagriha*, *antarāḷa*, *pradakṣiṇa* and *mukhamanṭapa*. The *mukhamanṭapa* of the Uḍayavar shrine has two rows of six pillars each having Vijayanagar corbels while the pillars in the *pradakṣiṇa* have Cōḷa corbels. The shrine of Āḷavandār has no image and is being used as *Kaṇṇāḍiyaṛai* (mirror room). The shrine of Uḍayavar contains, besides his *mūla* and *utsava bēras*, a bronze image of Āḷavandār.

The Pārthasārathy shrine is adjacent to this double shrine and directly faces the Cakrattālvār shrine at the western extremity of the *prākāra*. This is a small shrine with *garbhagriha*, *antarāḷa* and *mukhamanṭapa* which has four pillars with Vijayanagar corbels.

Structures in the western and northern Akaḷankan tiruviḍi (Fourth prākāra): The western wing of the Akaḷankan *prākāra* has one structure, viz., the *Vasanta manṭapa*, which is a small tank surrounded by *manṭapas* on all the four sides, for the celebration of the festival of 'sporting in water' during the *vasantōtsava*.

The following are the important structures in the northern wing of the enclosure: The Nācciyār shrine, the Vēdāntadēsikar shrine, the Kambār *manṭapam*, the Mēṭṭaḷagiyasingar shrine and a shrine for Periyavāccān Piḷḷai.

The Nācciyār shrine: This is the western-most structure in the series and is the shrine of the goddess Śrīranga Nācciyār. The main shrine has *garbhagriha*, *antarāḷa* and *mukhamanṭapa* and is surrounded by *pradakṣiṇa* and *prākāra* and has, in addition, a *mahāmanṭapa* and a large outer *manṭapa*. The *adhiṣṭāṇa*, as seen from the *pradakṣiṇa*, has the following members from below: *upānā*, *adhapaḍma*, *kumuda*, *padma*, *gaḷa* cut into compartments by pilasters, *paṭṭa*, another *padma*, *gaḷa* again cut into compartments by pilasters, *ūrdhvapaḍma* and *ālingapaṭṭika*. The walls are decorated with pilasters and niches. The pilasters have Vijayanagar corbels with pointed *bodigais*. The niches, which are plain, are alternately surmounted by an *āyatāsra sikhara* (*śāla*) and a semicircular *tōraṇa* with *padma* in the arch (*panjara*). The *sikhara* has a row of seven *kalaśas* above and three gables, two on the sides and one in the front. Each niche is flanked by two pilasters. The niches and pilasters appear on projections and in between are recesses. Each recess carries a *stambhapanjara*. The *mukhamanṭapa* has four pillars of the Vijayanagar type. The *vimāna* has one *taḷa* and a *drāviḍa* (eight-sided) *sikhara* with a gilded *kalaśa*.

The *garbhagriha*, *antarāḷa* and *mukhamanṭapa* form one unit (132' by 44'), which has a *pradakṣiṇa*. The pillars of this ambulatory have each three

square blocks with octagonal shafts in between, some carrying Coja corbels and some Vijayanagar corbels.⁷ Two pillars have lion bases.

The spacious covered *prakara* has two rows of pillars in each of the four wings. The southern *prakara* called the *Panguni-uttara tirukkalyāṇa mahāmaṇḍapa*, has two rows of twenty pillars each. Each pillar (20' high) has a rectangular base, polygonal shaft, a slender rectangular pilaster decorated with scroll work and the Vijayanagar corbels. Many pillars in this *prākāra* carry almost life-size sculptures of the Ālvārs and Acaryas. The ceiling and upper parts of the walls carry worn out paintings with captions in Telugu. At the northern and southern ends of the western *prakara* are raised pavilions, the northern one having a swing (*ūñjal maṇḍapam*). The southern pavilion is called the *Panguni-Uttara maṇḍapam*. Its pillars carry painted figures of Rāma, Vibhīṣaṇa, Anjaneya, Jhāmbavan etc. The scene is supposed to recall Vibhīṣaṇa-Samratyati. Behind the western *prākāra* wall is a trench surrounding a small square *maṇḍapa* (*murali-maṇḍapa*), to which access is provided through the wall. Water is let into the trench for the *vasantōtsava* of the Nacciyaṛ (*Keḍakkuli-tiruna*!).

The northern wing of this *prakara* is partly open on the eastern side. Here are the *bilva* tree and a *tulasi brindavan* in stone (5' x 3' x 3'). This appears over a *kūrmasana*. Each of the four sides of the *brindavan* has three niches vertically containing the sculptured images of Veṅṅopāla, Indira on Iravata, two-headed Agni on ram, Kalki on horse, standing Viṣṇu, etc (each about 6" in height).

The *Mahāmaṇḍapa*, now called the *Navarātri maṇḍapa*, is walled on two sides. It has two rows of eight pillars each with an additional pair of pillars in the western and eastern ends. While the rest are of the usual Vijaynagar type, i.e. with three rectangular blocks carrying sculptures and octagonal shafts in between and the *bodigai* corbels, these four (i.e., the two at either end) have, in addition, each a projection, in one corner of the base and the top. The top projection forms an additional corbel. The two projections are connected by means of a pillaret. The projections of one pillar face those of another pillar diagonally opposite to it. Just in front of the doorway leading into the *mukhamaṇḍapa* there is a small but highly ornate four-pillared black-chlorite pavilion with a *drāviḍa sikhara*.

The eastern part of the *prākāra* forms a sort of lower court, in level with the *prākāra*. Along the axis it forms a still another *maṇḍapa* in continuation of the *mukhamaṇḍapa* and the *mahāmaṇḍapa*. It has four rows

of four pillars each. In the central row each pillar has a pilaster and its rectangular blocks carry sculptures on all sides.

Leaving the *prākāra* through the main exit one finds himself in a large *maṇṭapa* open on the eastern and southern sides. This *maṇṭapa*, measuring 118' by 73', has six rows of fourteen pillars each. Each pillar is 13' 6" in height. The pillars carry numerous portrait sculptures, which are perhaps those of the Nāyak kings. The *maṇṭapa* has a raised pavilion at the northern end.

Vēdāntadēsikar shrine: The shrine of Vēdāntadēsika is a small structure facing west and lying opposite to the Nācciyār shrine. It has *garbhagriha*, *antarāḷa*, *pradakṣiṇa* and *mukhamaṇṭapa* containing two rows of four pillars each carrying Cōḷa corbels. The *vimānā* has one *taḷa* and a *vēsara* (round) *sikhara* with a *kalaśa*. The gateway leading into the shrine has an *ēkataḷa gōpura* with an *āyatāsra sikhara* above with gables at the ends and a row of *kalaśas*.

Kambar Maṇṭapam: The ornate *Kambar maṇṭapam* (19' by 19') also lies opposite to the Nācciyār shrine. It is an open four pillared *maṇṭapa* carrying above the cornice a parapet with modern sculptures in stucco. Each pillar (14' 2" in height) has three rectangular blocks carrying figure sculptures on all the four sides. The intervening shaft, in each case, consists of a sixteen sided vertical portion with an eight sided horizontal median band. Each pillar has three pillarets.

Meṭṭaḷagiyasingar shrine: The shrine of Mēṭṭaḷagiyasingar is peculiar. It is actually a raised structure built against the north face of the northern *gōpura* of the third or Ālināḍan *prākāra* wall. The base is 44' 10" long, 29' 10" broad and 27' high. The object of worship is a stucco image of Ugra-Narasimha on this *gōpura*. Steps are provided for reaching the sanctum. The structure consists of two *maṇṭapas*. The second or upper *maṇṭapa* constitutes the sanctum. The stucco image has been provided with an *ēkataḷa vimāna* and an *āyatāsra sikhara* with three *kalaśas* above. The upper *maṇṭapa* has pillars with Cōḷa corbels, while those of the lower *maṇṭapa* have Pāṇḍya corbels, i.e., the lotus corbel with the *bodigai* softly rounded and in low relief.

Further east and beyond the Vēdāntadēsikar shrine is a *maṇṭapa* containing four rows of ten pillars each of the Vijayanagar order. To its south is a single celled shrine of Periaṅgān Piḷḷai facing north. Adjacent to it and also facing north is a similar shrine containing a standing Viṣṇu image, called Vāsudēva Perumāḷ.

Structures in the East Akāṣaṅkan-Tiruvīdi (Fourth Prakara): The main structures here are the Thousand Pillared *maṇḍapa*, the Sēṣagiri-rāyar *maṇḍapa* and the Piḷḷai Lōkācāryar shrine.

The Thousand Pillared Maṇḍapa

This is built as a grand *maṇḍapa* for a shrine facing south (now empty) with *garbhagriha* and *antarāḷa*. The *adhiṣṭāna* of the shrine has the following members from below: *upāna*, *paṭṭa*, broad *paṭṭa*, *tripaṭṭa*, *gaḷa* cut into compartments by pilasters, *paṭṭa*, *gaḷa* again as above, *padma* and *ulinga-paṭṭika*. The walls of the *garbhagriha* and *antarāḷa* are decorated with pilasters and niches. The pilasters have Vijayanagar corbels. The plain niches are topped by *makara-tōraṇas*. In the northern, western and eastern walls there is a central projection with a niche. The two recesses on the two sides also carry niches. With a wide central passage leading up to the sanctum in gradual stages the *maṇḍapa* has sixteen rows of fifty-four pillars each, yielding a total of 864 pillars. This excludes the pillars which are walled up in the east, north and west and the pillars of the small four pillared pavilions. To this have also to be added 64 pillars on the eastern and western sides of the shrine, i.e., four rows of eight pillars on each side.* The floor level rises from 8" to 4' 8" in three stages as one approaches the shrine. Each stage is marked by a raised central four pillared pavilion. The second pavilion has two stone wheels on the two sides of the front with rearing horses. The height of the pillar diminishes as one goes up. The maximum height is 19'. All pillars are not uniform. Some have a tall rectangular base and two more rectangular blocks above with Vijayanagar corbels. Some are round and some polygonal. A few pillars at the corners of the platforms containing the pavilions have Coḷa corbels. The entire *maṇḍapa* measures 503' by 138'.

The Sēṣagiri-rāyar Maṇḍapam

This *maṇḍapa* lies further south and to the south-west of the Veḷḷai *gōpura*m. It measures 100' by 86' 10" and has eight rows of twelve pillars each. The northern-most row of pillars, except the western-most one and the eastern-most two pillars, have the well-known horse brackets. Each bracket is differently conceived and consists of a fiercely rearing horse with a warrior above and attendants below. Each pillar is 19' high. The base and the rectangular blocks of the shaft are covered with sculptures. The other pillars too carry sculptures but they are of commonplace interest when compared with those of the northern-most row.

Kōḍaṇḍarāma shrine : To the south-east of the Sēṣagiri-rāyar *māṇḍapa* is the Kōḍaṇḍarāma shrine, having *garbhagriha*, *antarāḷa*, *pradakṣiṇa* and

mukhamanṭapa. The outsides of the walls of the *garbhagriha* show pilasters and niches, the former having Cōla corbels and the latter having semicircular *tōraṇas* above. The pillars of the *pradakṣiṇa* are of the Cōla style while those of the *mukhamanṭapa* belong to the Vijayanagar style. The sanctum contains the images of Rāma, Lakṣmaṇa, Sita and Ānjanēya. A small shrine in the *mukhamanṭapa* and facing west contains an image of Sēnai-mudaliār flanked by those of Nammālvār and Kulasēkhara Ālvār.

The southern-most shrine in the east Akāṣaṅkan *tiruvīdi* is that of Piḷḷai Lōkēcārya. Facing west this is a small shrine with *garbhagriha*, *antarāḷa* and *mukhamanṭapa*, the last having two rows of four pillars each. Each pillar consists of two rectangular blocks, at the base and the top, with an octagonal shaft in between and Cōla corbels above.

The Third Prakara

The three Ālināḍan Gōpurās

The southern gateway structure, which leads one into the third enclosure, is called the Kārttikai *gōpuram*. Its *adhiṣṭāṇa* has from below *upāna*, wide *tripaṭṭa*, *gaḷa* cut into compartments by the pilasters, a projecting *paṭṭa*, *gaḷa* again showing pilasters, and a sloping *kumuda* with *ālingapaṭṭika* above. The *kuḍya* has a lower and an upper stage. Both have similar decorations, which consist of pilasters and niches respectively in projections and recesses. The niches on either side of the entrance contain the images of Ganga and Yamuna. The other niches are plain. The niche is topped by a *tōraṇa*, which is roughly semicircular with a pointed apex and a circle in the middle. The pilaster contains *taḍi*, *idaḷ* and *phalaka* in the capital with Cōla corbels projecting on the three exposed sides. The niches of the upper portion of the *kuḍya* are topped by *simhalalāta* gables containing deity figures. Above the cornice the *gōpura* has two *taḷas* with the *kūṭa*, *panjara*, and *sāla* designs with figure sculptures and an *āyatāsra sikhara* with a row of seven *kalasas*. The central figure in the first *taḷa* facing south is that of Ugra Narasimha.

The northern *gōpura* is an independent structure (i.e., unattached to the wall in the west), and is popularly called the *Aindukuḷi mūnruvāṣal gōpuram*.⁹ This resembles the Kārthikai *gōpuram* in every respect. Its *kuḍya* is in two stages with similar decorations, the northern side of which is covered by the base of the Narasimha shrine. It has two *taḷas*, the lower one having the figure of Narasimha (Mēṭṭaḷagiyasingar). The *āyatāsra sikhara* has a row of five *kalasas*.

The Taṭṭaraivaśal (*i.e.*, small or inner gateway), the corresponding *gōpura* in the east, resembles the two other *gōpuras* of the Alinaḍan wall.

Structures in the South Ālināḍan Enclosure

From west to east the south Ālināḍan enclosure contains the following structures, *viz.*, Koṭṭāram or granary, the Nammālvār shrine, the Garuḍa-*māṇṭapa* with the Garuḍa shrine, the Tirukkaccinambi shrine, the Śrībhaṇḍāra and the Sūryapuṣkarapī.

The Koṭṭāram or granary buildings

These are situated in the south-western corner of the Alinaḍan enclosure and extend northward along the western *prakāra*. But for a narrow passage the rest of this wide *prakāra* is blocked by a wall running right through it, south-north, to enclose the granaries. The old gigantic octagonal brick granaries, five in a row, can still be seen. On the southern side is a large open courtyard paved with stone slabs and stone mortars for drying and pounding grain. Opposite to the entrance, which is also a *gōpura* gateway, is a small single celled shrine containing the image of Senkamala Nācciyar. The *vimāna* has one *taḷa*, a *nagara sikhara* and a *kalāṣa* while the *gōpura* has two *taḷas*, an *āyatasra sikhara* and a row of *kalāṣas*.

The Nammālvār shrine

This lies on a platform of 6', inside the covered *prakāra* and has *garbhagriha*, *antarāḷa* and *mukhamāṇṭapa* with only two pillars of the Vijayanagar style and a *pradakṣiṇa*. The *adhiṣṭhāna* has sixteen members like *paṭṭa*, *padma*, *tripaṭṭa* and *gaḷa* cut into compartments by pilasters. The walls of the *garbhagriha* have three empty niches on their outer sides, each flanked by two pilasters and topped by a semicircular *tōraṇa* crowned by a *simha-mukha*. The *tōraṇas* have deity figures or human faces in the middle. The pilasters have the *boḍigai* corbels. The two walls of the *antarāḷa* too carry similar niches. The shrine faces north. The *garbhagriha* has the *mūlabēra* and the *utsavabēra* of Nammālvār and the *utsavabēras* of Tirumangai Ālvār and Madurakavi Ālvār. A small shrine to the west of the *mukhamāṇṭapa* with *garbhagriha* and *antarāḷa* and facing east contains the *mūlabēra* of Ādinātha Perumāḷ of Ālvār-Tirunagari and an *utsavabēra* of Nammālvār.

The Garuḍa shrine and the Garuḍa maṇṭapa

As one enters the third *prakāra* from the south through the Kārttikai gateway he faces the back of the Garuḍa shrine which faces north. This shrine is situated in the southern extremity of a large *maṇṭapa*, called the *Garuḍa maṇṭapa*. It has *garbhagriha* and *antarāḷa*. The *adhiṣṭhāna*

of the *garbhagriha* has 15 mouldings like the *upānā*, *paṭṭa*, *adha padma*, *kumuda* with five *paṭṭas*, *gaḷa* cut into compartments by pilaster motifs and *ūrdhwapadma*. The *kuḍya* contains on its outer sides pilasters, *kumbhapanjaras* and shallow niches or pavilions. Each side shows graduated projections. The central projection has a wide pavilion, flanked by two narrow pavilions, in slight recesses on either side, and in between appear two pilasters with *kumbhapanjara* in the middle. The central pavilion is 5' 6" wide. The narrow pavilion is covered by a horizontal band or *phalaka* which carries a semicircular scroll *tōraṇa* with a projection on top and the ends curled up below. Inside the arches are deity figures. The wide niche has a false trellis window below and a grand *makara tōraṇa* above, rather wide than tall (6' wide and 2' high). A *vyāḷa* is thrown out by each *makara* from its mouth, and the two together form a *prabhā* over a figure sculpture (e g., Gajalakṣmi on the west wall). The tails of the *makaras* are curled up. The *tōraṇa* is not crowned by *simhalalāṭa*. On the other hand the apex shows two more *makaras*, facing opposite directions, each of which springs against the *vyāḷa* thrown out by the lower *makara*. In the case of the wide *tōraṇa* on the east wall crowned warriors with sword and shield emerge from the four *makaras*. The pilaster has a rectangular base, a fluted shaft, *taḍi*, *idaḷ*, *phalaka* and Vijayanagar corbels with pointed *bodigais*. The *kumbhapanjara* is also fluted, i e., it shows a series of vertical projections from the *kumbha* to the *panjara*. The base of the *panjara* shows double *simhalalāṭa* gables on each of the three exposed sides. The *panjara* itself is surmounted by a *nāgara sikhara* with a *kalaśa* and *simhalalāṭa* gables on all the exposed sides.

The sanctum contains a colossal plaster figure of Garuḍa about 12' high, seated on a pedestal of 5', and a bronze procession image. Its *vimāna*, seen from above the ceiling, has one *ṭaḷa*, a *drāviḍa* (octagonal) *sikhara* and a *kalaśa*.

To the east of the Garuḍa shrine is a small tank called *Sūryapuṣkaraṇi*.

The Garuḍa *maṇṭapa* measures 114' x 116' and has fourteen rows of sixteen pillars each except the two central rows, leaving a wide central passage, north-south. The central rows are not continued southward but stop halfway, having only ten pillars in each, thus providing more space in front of the Garuḍa shrine. Here is a four pillared pavilion of polished black basalt, the pillars being heavy, round and plain. The northernmost three rows rise from a verandah and are more closely set. The average height of the pillar is 20' 4". Each pillar has a high rectangular base, a polygonal shaft (having 16 sides), a pilaster and a

corbel in two stages. The pilaster is decorated with scroll work and has its own base. Four rectangular blocks, and in some cases six, project horizontally in opposite directions from above the shaft to bear the heavy beams above. Over this group is another set of blocks bearing the cross beams still higher up. The lower blocks are carved like heavy lotus stalks with one upward curve only while the upper blocks are in the shape of the double curved lotus stalk with the *bodigai*. The two central rows of pillars (north-south) contain finely polished Nayak portrait sculptures in black basalt while the rectangular bases of the rest carry on all their sides deity and secular sculptures. The *adhiṣṭaṇa* of this *maṇḍapa* has several mouldings like *adhapaḍma*, *puṭṭa*, *gaḷa* cut into compartments by pilasters, each carrying some figure or scroll design, semicircular *kumuḍa* with ribbon cuttings, *gaḷa* again cut into compartments by pilasters with *śimhalalāṭas* above, each carrying some figure or human head or animal, and a band carrying carvings from the *Ramayāṇa*. These carvings continue on all sides but only the northern side is completely open, the rest having been lost in structures alround.

Tirukkacci Nambigaḷ shrine: To the south east of the Garuḍa shrine is a shrine for the Ācārya Tirukkaccinambi facing south. It has *garbhagriha*, *antarāḷa*, *pradakṣiṇa* and *mukhamāṇḍapa*. The *garbhagriha* is rectangular and has three *dvārās* against each of which is kept a set of images. The three sections are not blocked from one another by cross walls. The northern section contains the stone image of Lakṣmi Nārāyaṇa and the bronzes of Varadarāja and two dēvis. In the central section are the stone and bronze images of Tirukkacci Nambi and in addition a bronze of another Ācārya, said to be Tirukkurugur Nambi, and another of Navanitanritta Kriṣṇa. In the southern section are two sets of Varadarāja with dēvis (stone) corresponding to the bronzes in the northern section. The *mukhamāṇḍapa* has four rows of four pillars each. Each pillar consists of three square blocks with sixteen sided shafts in between and Vijayanagar corbels above. Each block contains deity or figure sculptures on its sides

On either side of the entrance to the Garuḍa *maṇḍapa*, i.e., behind the Garuḍa shrine, are niches, the western one containing Vēṇugopāla with two dēvis and the eastern one containing the figures of Tonramallar Nāyudu and his wife.

There are five four-pillared open *maṇḍapas* in the eastern wing of this *prākāra* opposite the Sribhaṇḍāra, which is a pillared and closed hall, where *prasādam*s are sold.

Structures in the west and north Ālināḍan enclosures :

Mēla Paṭṭābhirāma shrine : Besides the row of five octagonal granaries, referred to above, the west Ālināḍan enclosure contains the Mēla (west) Paṭṭābhirāma shrine and the Mudalālvār shrine. The former is a structure of the Vijayanagar period and has *garbhagriha*, *antarāḷa*, *pradakṣiṇa* and *mukhamanṭapa*. It faces east. The designs on the wall-surfaces of niches, pilasters and *kumbhapanjaras* are ornate and very nearly resemble those on the walls of the Vēṇugōpāla shrine, but the niches here are empty. Miniature sculptures representing Kṛṣṇa and a few erotic figures are, however, found beneath the wall, *i.e.*, across the mouldings of the *adhiṣṭāṇa*. The *mukhamanṭapa* has six rows of six pillars each in the Vijayanagar style.

The Mudalālvār shrine : The Mudalālvār shrine contains the *mūla-bēra* of standing Viṣṇu and the *utsava bēras* of the first three Ālvārs. Facing south it has *garbhagriha*, *antarāḷa* and a verandah with two rows of twelve pillars each, which are circular and plain and have Cōḷa corbels.

Tirtakkarai Vāsudēva Perumāḷ shrine : This faces east and lies immediately to the north of the Mudalālvār shrine. It has *garbhagriha* containing an image of standing Viṣṇu, *antarāḷa*, a four pillared *mukhamanṭapa* and a huge covered forecourt (*mahamanṭapa*) containing eight rows of eight pillars each. The two rows nearest to the *mukhamanṭapa* have round pillars with Cōḷa corbels. The rest have three rectangular blocks each, with octagonal shafts in between and Vijayanagar corbels. Outside this *manṭapa* is another smaller *manṭapa*, which must originally have consisted of four rows of four pillars each, of which only a few stand now. These are lion-based and have octagonal shafts, *kumbha*, *taḍi*, *idaḷ* and *phalaka* in their capitals and Cōḷa corbels.

The Dhanvantri shrine : This shrine stands on a platform and faces east. It has *garbhagriha*, *antarāḷa*, *pradakṣiṇa*, *mukhamanṭapa*, *mahāmanṭapa* and an outer verandah. The outer sides of the walls of the *garbhagriha* show niches and pilasters, the latter carrying corbels of the Vijayanagar style. The *mukhamanṭapa* has two rows of two round pillars each again having the Vijayanagar corbels. The *mahāmanṭapa* too has four pillars as above, each consisting of four square blocks carrying deity sculptures on their sides and octagonal shafts in between and corbels as above. The outer verandah has a row of four pillars of the same type.

The Candrapuṣkarai and the shrines round about. The Candrapuṣkarai is a circular tank with steps in the west and east. To its west is

a huge pipal tree and a pillared verandah. The pillars are tall and sixteen sided and bear Coja corbels. The tree is worshipped for offspring. The entire parapet wall of the tank is lined with rectangular slabs containing the carved figure of Santāna Gopalakṛiṣṇa or a serpent or two serpents intertwined with one or more hoods (*nāga* slabs). To the north west of the tank lie two small single-celled shrines. Of these the east-facing cell contains the images of Vēdavyāsa and Toṇḍaraḍippoḍi Ālvār, while that which faces south contains the images of Santāna Gopalakṛiṣṇa and Radhā-āṇṇana Kṛiṣṇa. To the northeast of the tank lies another similar shrine containing the images of Varadarāja and Varāha. To the east of the tank are the Kōḍaṇḍarāma and Paramapadanātha shrines. The former shrine has *garbhagriha*, *antarāḷa* and *mukhamanṭapa*, the last containing two rows of four pillars each. Each pillar has three rectangular blocks with octagonal shafts in between and Coja corbels. The shrine faces south. Adjacent to it and also south facing is the Paramapadanātha shrine containing the images of Viṣṇu on Ananta with Sri and Bhu and Aṇḍaḷ to the west.

Structures in the East Ālināḍan (Third) Prākāra :

Along the eastern *prākāra* there are about nine four-pillared *manṭapas* distributed on either side of the *gōpura*. The Vēdavyāsa, Kīḷa (east) Paṭṭābhirāma and Srinivāsa Perumāḷ shrines are adjacent structures facing west. Each has *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. The first two have a common forecourt containing four rows of six pillars each. The pillars of the southernmost row rise on the heads of *bhūta-gaṇas*. The shaft of each pillar, in this row, has graduated projections on each side and they carry above *taḍi*, *idaḷ*, *phalaka* and Vijayanagar corbels. The East Paṭṭābhirāma shrine contains the images of Rāma, Sita, Lakṣmana, Bharata, Saṭrugṇa, Garuḍa and the Dasāvātāras. The southernmost shrine in this row is that of Tirumaḷisai Ālvār. All these architecturally belong to the Vijayanagar period, excepting the last, whose four pillars in the *mukhamanṭapa*, carry Coja corbels.

The Ārya-Bhaṭṭaḷ Gōpuras :

The *gōpura*-gateways in the south and the north, known by the name Āryabhaṭṭaḷ *vāsal*, lead to the second *prākāra* (Kulasākharaṇ *tiruvīdī*)¹⁰ The southern gateway is well preserved and impressive. The *adhīṣṭhāna* has from below *upāna*, *gaḷa*, wide *tripaṭṭa*, *gaḷa* cut into compartments by pilasters, a projecting *paṭṭa*, *gaḷa* again cut into compartments as above, a projecting *paṭṭa*, another *gaḷa* with pilasters and *āṅgapaṭṭika*. The *kuḍya* shows a series of vertical projections and recesses, which form part of the ground plan. Every projection has two pilasters at either end, while

the recess is plain. There are two niches on either side of the entrance facing south and they contain the images of Garuḍa and Cakrattālvār.¹¹ The pilaster is plain and rectangular and has Cōḷa corbels. The cornice carries a series of semicircular scroll designs, which roughly resemble *simhalalāṭa* gables. The *gōpura* has two *taḷas*, each carrying *kūṭa*, *pañjara* and *śāla* designs and figure sculptures on all the four sides. The *āyatāsra sikhara* has a row of five *kalasas* above and two wide and sweeping *simhalalāṭa* gables on the eastern and western sides, which contain enshrined deities, the shrine having a *nāgara sikhara* with a *kalasa*.

The northern Āryabhaṭṭāḷ *gōpura* is similar in ground plan and elevation. The recesses in the wall portion contain modern paintings (of Daśāvatāra images). This gateway is better known as *Paramapadavāśal* and is opened only on the *Vaikuṇṭha ēkādaśi* day.

The Second (Kulasekharan) Prākāra

Structures in the Southern Wing

Aṇiyarangan courtyard: On entering the second *prākāra* through the southern Āryabhaṭṭāḷ gateway one sees a broad covered enclosure, referred to by the *Kōil Oḷugu* as the *Aṇiyarangan tirumuraṁ*. Immediately to the east and west of the entrance are respectively the *ūṇjal* (swing) *maṇṭapam* and the *Pavtira maṇṭapam*. In between, a little to the north, are the *dhvajasthambam* and *balipīṭam*, both covered with gold plates.

The courtyard has four rows of twenty pillars each (east-west). The two central rows (south-north) flank the passage to the gateway leading on to the first *prākāra*. The shaft of each pillar, in these two rows, is polygonal and has two rectangular pilasters, projecting one from the other on each of the eastern and western sides, so that the whole presents a rectangular mass roughly and rests on a rectangular base. This pillar is 21' 7" in height. The pilasters are thinner than the shaft and are, as usual, decorated with scrolls. The corbel in each case is in three stages: one block showing a single upward curving lotus stalk and another block containing figure sculptures, both marking the first stage; two more blocks containing lotus figures surmounted by *simhalalāṭas* and a crouching lion on their top in the second stage and a slab showing the double lotus-stalk with a pointed hanging *bodigai* at the top third stage extending beyond the two lower stages. The other pillars, i.e., those outside the central (north-south) rows, are all polygonal pillars having rectangular bases with sculptures and *bodigai* corbels.

The Unjal (swing) maṇṭapam: Standing on a high platform this ornate *maṇṭapa* measures 38' square. It has eight rows of eight pillars each (14' 8"). There is a raised four-pillared pavilion in the centre, which contains the swing suspended from two square pillars rising from the centre of the pavilion, each side being decorated with the *saku-bhanjika* motif while each one of the four corner pillars has a cluster of four pillarets. The pillars of the *maṇṭapa* have one pillaret each. The corbel shows the *bodigai* just rounded off, i.e., of the Paṇḍya type. The central two rows of pillars, running east-west, are taller than the rest as they support a higher roof, which passes above the swing-pavilion. The parapets of the raised portion carry rows of sculptures of musicians and dancers, *hamsas* and lotuses. The rectangular bases of all pillars contain figure sculptures. The front (east) row of pillars contain *vyāḷa* brackets with loose stone balls in their mouths (only one now remaining).

On one side of this *maṇṭapa*, i.e., nearest to the Aryabhata gateway, is an image of Ānjanēya. Near it stands a small pavilion where the *tirta-kalaśas* are placed.

The Pavitra-maṇṭapa: This lies opposite to the *Unjal maṇṭapa* and to the west of the entrance. It is not so ornate as the latter but is bigger and stands on a higher platform. It measures 76' × 66' 6". To its west is a row of three small shrines, two of which house the images of Hayagriva and Sarasvati. The other has no image. The *maṇṭapa* has six rows of ten pillars each (13' 6" in height). The two central rows of pillars (east-west) have each a pilaster, the main shaft containing three rectangular blocks with intervening octagonal sections and Vijayanagar corbels.

Structures in the west, north and east Kulasekharan tiruvadi

The pillared corridor and the Dorai maṇṭapa: One half of the western side of the enclosure (north-south) consists of a raised platform walled up and converted into rooms. In the remaining open half of this promenade is a narrow impressive colonnade (15' 3" broad and 177' long), the roof of which rests on two rows of twenty two pillars each. Each pillar has a tall rectangular base with sculptures on its sides, a polygonal shaft, another rectangular block above, again with sculptures, and the Paṇḍya corbels with slight and rounded off *bodigais* connected with the shaft by a *paḷḷa* passing straight below the lotus stalk. The height of the pillar is 15' 2".

This narrow pillared corridor, open on either side, ends up in the north into a wider pillared *maṇṭapa*, covered on all sides, measuring 136' 10" long (north-south) and 43' 2" broad and having four rows of ten pillars

each. It leads up to a raised square platform, further north, with a small central pavilion of four polished black basalt pillars inside a bigger pavilion of four stone pillars of the usual type. The platform (which has these two pavilions) has four rows of four round pillars each. This faces another pillared *maṇṭapa* extending eastward along the north *prākāra*. The pavilion and this *maṇṭapa* are together called the Dorai *maṇṭapam*. The *maṇṭapa* has four rows of twelve pillars each. The pillars are similar to those of the colonnade of the western promenade but the corbel does not have the *paṭṭa* below: The pillars of the two central rows (east-west) have, in addition, a rectangular pilaster, each with scroll designs on the three exposed sides, and carrying at the top a block with a single lotus-stalk, on the top of which projects the corbel of the main shaft showing the double curved lotus-stalk with a rounded *bodigai*. The rectangular bases of pillars, the pilaster and the blocks at their tops carry numerous deity, human and animal figure sculptures. The first includes the *dasāvātara* images appearing on the pilasters.

Further east are the buildings attached to the *maḍappaḷḷi* or kitchen. They consist of rooms and halls where milk and food were formerly being given to the pilgrims. The east *prākāra* too contains similar structures on a raised platform. Here and there are plain corridors with pillars having Cōḷa corbels and the shaft in each case consisting of three rectangular blocks with intervening octagonal sections. A fine image of Annamūrti is housed in the southern part of this corridor. Further south the corridor is walled up to contain the main portion of the *maḍappaḷḷi*. This structure has a high base and its walls contain, in between pilasters, niche designs with *makara tōraṇas*, very much worn out.

The First (Rājamahēndran) Prakāra

Structures in the southern and western wings

Nāḷikēṭṭān vāśal. Through the Nāḷikēṭṭān-vāśal (i.e., the gateway where the time was ascertained) one passes from the southern Kulasēkharan enclosure into the Rājamahēndran enclosure, both being covered *prākāras*. The *kuḍya* on either side of the gateway shows pilasters and a niche with *makara tōraṇa*. The pilasters show *kumbha*, *taḍi*, *idaḷ* and *phalaka* in their capitals and the Cōḷa corbels on all the three exposed sides. The two niches flanking the south face of the gateway contain *dvārapālakas* called Bhadra and Subhadra. The niches on the north side, i.e., facing the sanctum, contain two more images called Sankhanidhi and Padmanidhi. The *gōpura* above this gateway (seen by climbing up the roof) has two *taḷas* containing

śālas and *kuṭas* only and an *ayatasra sikhura* carrying a row of four *kalāṣas*.

In the south and west of the enclosure are platforms, raised alongside the wall, on which stand store-rooms and big mirrors in the corners, for purposes of reflecting the divine images during processions. The western and eastern enclosures measure from the interior 208' long each, while the northern and southern enclosures measure 152' 4" each (including the raised platforms in the west and east). The width varies. The promenade, i.e., the procession path, is about 20' broad. The western wing has a raised platform having a row of store-rooms and a pillared corridor in front. On this corridor are kept the ivory images of Vijayaranga Cokkanatha Nayak and his family. The promenade has two rows of twenty pillars each. They are polygonal and their corbels have two stages each, a plain block in the lower stage and a crouching lion in the upper stage projecting beyond the lower block. Each pillar stands on a tall base and measures 20' 11" in height. The same is the arrangement of pillars in the south, where two corner pillars carry each two Nāyak figures at the base.

Structures in the northern and eastern Rajamahendran enclosures

The *yagaśāla* in the north-western corner of the *prakāra* stands on a raised platform and faces a *maṇḍapa* called the *Toṇḍaimān maṇḍapa*, which has four rows of six pillars each. The southernmost row has round pillars. Of these a few are decorated with shrine motifs all over (i.e., *kūṭa*, *śāla*, and *kūṭa* designs), while the rest consist of three rectangular blocks with octagonal sections in between. These pillars have *kumbha*, *taḍi*, *idaḷ* and *phalaka* in their capitals and the lotus-stalk corbel without the *bodigaḷ* either rounded or pointed.

Sēnai Mudaliār shrine

The covered *prākāra* ends with the *yāgaśāla* and towards the north-east corner of the first *prākāra* there is an open courtyard, in which is situated the shrine of Viṣvaksēna (Sēnai Mudaliār). This is a small pretty shrine, measuring 32' 8" × 13' 4" containing *garbhagriha*, *antarāḷa*, *mukhamāṇḍapa* and a porch. The mouldings of the *adhiṣṭhāna* that are visible above the paved pathway are as follows: a rounded *kumuda*, a row of rearing *vyāḷas*, *gaḷa* cut into compartments by pilasters, and *ālingapaṭṭika* at the top. The walls of the *garbhagriha* and *antarāḷa*, have on their outer sides a series of pilasters, four on each of the three sides of the *garbhagriha* and two on each of the two sides of the *antarāḷa*. The pilaster is in typical early Coḷa style consisting of three plain and slender rectangular blocks

arranged one above the other and surmounted by *kumbha*, *taḍi*, a square block, wide square *phalaka*, another square block and Cōḷa corbels beneath the beams. The cornice is adorned with a row of plain gables without *simhalalāṭas* or figures and another row of rearing *vyāḷas* above. The *vimāna* has no *talā* but only a round *gaḷa* above a square *phalaka* with deity figures in the four cardinal directions. Stucco figures of Garuḍa appear at the four corners of the *phalaka*. A *nāgara sikhara* rises above the *gaḷa* with gables containing the figures of Viṣṇu and Kriṣṇa.

Arjuna maṇṭapa : The eastern *prākāra* is broader than the western and like the latter is longitudinally divided into two sections, a raised corridor and the pathway at ground level. Upto half the distance from the north the pathway is open and further on it is covered. The raised corridor has two *maṇṭapas*, the Arjuna *maṇṭapa* in the north and the *Kiṣi maṇṭapa* in the south. The Arjuna *maṇṭapa* stands on a high *adhiṣṭāna* (10') with the following members from below: *upāna*, *paṭṭa*, another *paṭṭa*, *adhapaḍma*, *gaḷa* decorated with a row of female dancer-and-drummer designs, *kumuda* adorned with a row of *simhalalāṭa* gables, *paṭṭa*, another *paṭṭa*, *ūrdhva-paḍma*, *gaḷa*, a round *kumuda* showing ribbon cuttings, a small *paṭṭa*, *gaḷa* cut into compartments by pilasters, *kumuda* again showing a row of *simhlalāṭa* gables, and finally *ālingapaṭṭika* lined with *vyāḷas*. Cutting across these horizontal bands are twelve vertical rows of two shrine motifs each, one above the other (*i.e.*, empty niches surmounted by semi-circular scroll *tōraṇas* with *simhalalāṭas* above). Two flights of steps lead up to the southern extremity of this *maṇṭapa*, from where pilgrims have *darśan* of Paravāsudēva portrayed on the projecting gable of the *vimāna* of the main shrine.

The Arjuna *maṇṭapa* has two pavilions, each having four pillars, at its southern and northern extremities. While the pillars of the northern pavilion are round those of the southern are octagonal. The pavilions stand on raised platforms. The pillars of the northern pavilion are decorated with vertical rows of shrine designs, *i.e.*, *kūṭa*, *sāla* and *kūṭa*. Such pillars belong to the Vijayanagar period and are mostly square. The round type as found here is rare. The *maṇṭapa* carries six rows of twelve pillars each. The easternmost row is walled up. The next western row consists of pillars with three rectangular blocks with sixteen-sided shafts in between and Vijayanagar corbels. The blocks carry carvings of geometrical patterns or flower and stalk designs. The next two rows on either side of the central aisle have similar pillars with pilaster adjuncts. The pilasters and corbels of these two rows face each other. The corbel in each case has three

stages, one rising above and projecting beyond the other. The lowest block shows two *vyāḥas* on two sides. The block above it shows a stalk motif besides *vyāḥas* on the sides and a *gaṇa* in front. The topmost block shows a scroll motif and two pilaster designs with dancing figures in between on the two sides while its extended front portion consists of the familiar curved double lotus stalk and bud or *bodigai*. Thus the central aisle is impressively flanked by two rows of pillars with their corbels and the beam passing above them forming a sort of arch. The next two rows of pillars contain shrine motifs all over, i.e., rows of *kūṭa*, *śāla* and *kūṭa* one above the other. Alternately the *śāla* is flanked by *vyāḥas* and not *kūṭas*.

Bibi Nācciyār shrine: The north-east corner of the Arjuna *maṇḍapa* is converted into a room and on its northern wall is painted the figure of the Sultani, who became a devotee of Ranganatha. This is the shrine of Bibi Nācciyār. It faces south.

Cērakulavalli Nācciyār shrine: This is also a single celled shrine dedicated to one of the eight consorts of Ranganātha, viz., Cērakulavalli. It occupies the northwestern corner of the Arjuna *maṇḍapa* and faces east.

Kiḷi (parrot) maṇḍapa: This is at a lower level as its base is not as high as that of the Arjuna *maṇḍapa*. It has four rows of nine pillars each. The pillars of the two outer rows are plain and circular and carry Coḷa corbels. The central two rows are also circular but carry in addition a polygonal pilaster each. The corbel is also different and consists of two stages, the lower block showing a single stalk motif and the upper consisting of a plain projection.

Kriṣṇa shrine: This small shrine is situated in the south east corner of the Kiḷi *maṇḍapa* and faces west. It has *garbhagriha* and *antarāḷa*. The northern wall has an empty niche flanked by a pair of pilasters on either side and surmounted by a gable containing the figure of Navanīta-nritta-Kriṣṇa. The southern and western walls are closed to view. The *sikhara*, which could be seen only from above the roof, is eight-sided, plastered all over, and has a *kalaśa*.

The Main Shrine and Mantapa

The raised rectangular structure containing the main shrine (150' × 50'), which is surrounded by the Rājamahēndran *tiruvīdi*, consists of the following: (1) circular *garbhagriha* with a *vṛttāyāta sikhara* above, (2) *antarāḷa*, (3) a square pillared *pradakṣiṇa* round the *garbhagriha* and *antarāḷa* popularly called the *tiruvuṇṇāḷi*, (4) *mukhamāṇḍapa* called the

Gāyatri *maṇṭapa*, and (5) *mahāmaṇṭapa* called *Periyatirumaṇṭapa* or *Aḷagiyaṁaṇavāḷan tirumaṇṭapa* with the shrine of Garuḍa facing the sanctum.

There are steps leading upto the *mahāmaṇṭapa* on the eastern and western sides. This *maṇṭapa* has five rows of six pillars in the Vijayanagar style, the shaft consisting of three rectangular blocks with polygonal intervening sections, each crossed by a central horizontal band, and topped by the double lotus stalk and *bodigai* corbels. The southern part of this *maṇṭapa* has three cells, the central one housing the Sannidhi Garuḍan, *i.e.*, Garuḍa facing the sanctum. The back wall of the Garuḍa shrine contains a trellis window. Entry from this *mahāmaṇṭapa* into the Gāyatri *maṇṭapa* (*mukhamaṇṭapa*) is gained through a doorway, which is flanked by the *dyārapālas*, Jaya and Vijaya. The latter *maṇṭapa* has four rows of six plain round pillars each with Cōḷa corbels (which are supposed to stand for the 24 letters of the *gāyātri* mantra). From this *maṇṭapa* one enters the *antarāḷa* to have *darśan* of the recumbent Ranganātha image (*mūlabēra*) and the procession images *viz.*, Aḷagiyaṁaṇavāḷan, Sridēvi and Bhūdēvi.

The circular *garbhagriha* is surrounded by a raised square ambulatory (the *Tiruvunṇāḷi*). This has three sides, each forming a corridor *viz.* west, north and east. Access to it is gained from the *mukhamaṇṭapa* by means of gateways in the east and west. The *pradakṣiṇa* round the *garbhagriha* and *antarāḷa* can be completed by walking across the *mukhamaṇṭapa*. The *Kōil Oḷugu* calls this Dharmavarma-tiruvīdi or the *prākāra* of Dharmavarma Cōḷa. For security purposes this *pradakṣiṇa* is usually kept locked, as it gives access to the gold plated *vimāna* above and gold leaves lining the round cornice. Each side of the raised corridor shows four pillars in the Vijayanagar style, *i.e.*, each having a rectangular block at the base and two square blocks above with intervening sixteen-sided shaft cut across by an octagonal median band and topped by the usual *bodigai* corbel. A depression which is not covered above, runs round the *garbhagriha* separating it from the covered ambulatory. As one walks along this ambulatory *pradakṣiṇa* wise he sees the following images: (i) Viṣṇu in a small niche set at ground level in the western wall of the *antarāḷa*, (ii) Yōga Ananta, *i.e.*, Viṣṇu seated on Ananta in a larger niche, set below ground level in the northwestern corner of the ambulatory, (iii) Yōga Narasimha at the opposite end and facing it, and (iv) Durga in the eastern wall of the *antarāḷa* corresponding to the image of Viṣṇu on the other side. (i) and (iv) are small and are of stone while (ii) and (iii) are life-size images and of mortar. The circular wall of the *garbhagriha* carries on its outside decorative motifs

of Coja type pilasters, having a rectangular base block, octagonal shaft (the outer half alone being visible), *kumbha*, *taḍi*, *idaḷ* and *phalaka* in the capital portion and Coja corbels.¹²

The Vimāna : The entire shrine, from the circular base to the *sikhara*, is built of brick and plaster. No *adhiṣṭaṇa* is visible. The *sikhara* rises above the *gaḷa*, which itself appears straight above the cornice without any intermediate *taḷa* or *taḷas*. The cornice has two rows of *simhalalāṭa* gables. The circular *gaḷa* shows paintings of the *nityasūris* (Alvars and Acaryas) and *hamsas*. Though the *garbhagriha* is circular the *vimāna* is oval-shaped, or ellipsoidal, slightly elongated west to east. The *sikhara* is topped by a row (west-east) of four *kalasas*, said to represent Vāsudēva, Sankarāṇa, Pradyumna and Aniruddha. The *kalasas* emerge from a *padma* with layers of petals. In the west, north and east there are, at the base of the *sikhara*, small gables, each formed of a *makara tōraṇa* crowned by a *simhalalāṭa*. Each gable set in a slight offset carries a *kalasa* just behind the *simhalalāṭa*. The gables contain the figures of standing Viṣṇu in the west (Acyuta), standing Viṣṇu with the hoods of Adiseṣa above in the north (Ananta) and Vēṇugopāla in the east (Govinda). On the southern side the offset is much larger (6' in length) and covers the *antarāḷa* below. This is topped by a row (north-south) of four *kalasas* and ends up with a gable containing the image of Paravāsudēvā. The grand semicircular sweep of this gable (more than 12' in diameter) has five rows of decorations from below, viz., *hamsas*, *padmas*, *vyāḷas*, *gaṇas* and lotus-stalks. The gable itself is crowned by a large-sized *simhalalāṭa*. The image of Paravāsudēva appears above a pedestal and niche. The entire *vimāna* with all the parts described above are covered with gold plates. The oval *vimāna* with its southern offset yields the well known *praṇavākāra*. The *Pāramēśvara Samhita* of the *Pāncarātrāgama* declares that among the different types of *prāsādas* the *vṛttāyata* or the ellipsoidal type is the best.¹³

It is interesting to note that the projection of the *sikhara* above the *antarāḷa* (*sukhanāsa*) was a common feature of the early Cālukyan temples, and was copied by the Hōysaḷas later. No direct influence of these examples, however, is traceable in this case.

Structures outside the temple

The Kāṭṭaḷagiyasingar shrine

The Kāṭṭaḷagiyasingar shrine lies about a mile due east of the Srirangam temple. Facing west it consists of a *garbhagriha* with an imposing *vimāna* above, *antarāḷa*, *mukhamanṭapa* and a *mahāmanṭapa* with Garuḍa

shrine, all on a high base. At the ground level there is another *maṇṭapa* along the axis and two small empty shrines in the *prākāra*, on either side of the lower *maṇṭapa*. There is an entrance or gateway with *gōpura* above, which is not half as impressive as the *vimāna*.

The *adhiṣṭāṇa* of the central structure (including the *garbhagriha* and the *mukhamanṭapa*) is very high (9' 6"). It contains the following members : *upāna*, wide *adhapadma*, *paṭṭa* showing a row of *vyāḷas*, wide *gaḷa*, cut into compartments by pilasters, another *paṭṭa* with a row of *vyāḷas*, *gaḷa*, narrow *padma*, *paṭṭa*, wide *paṭṭa*, another narrow *padma*, a rounded *kumuda*, another narrow *padma*, *gaḷa* with pilasters, *kapōta* with *simhalalāṭa* gables, *gaḷa* with pilasters, wide *ūrdhwapadma* and *ālingapaṭṭika*.

The north wall of the *garbhagriha* contains on its outer side three projections, the central one being not only wider but more prominent and two narrow recesses, all having pavilion ornaments flanked by pilasters. From east to west the following are the decorations : *kūṭa* in the corner projection, *śāla* in the central projection and *pañjara* topped by *makara tōraṇa* in each recess. The pilasters have each a rectangular base, an octagonal shaft, *kumbha*, *taḍi*, *idaḷ* and *phalaka* in the capital and Vijayanagar corbel. The first projection has a *kūṭa* with *kapota*, *gaḷa* and a *nāgara sikhara*. The adjoining recess has a *pañjara* with two closely set pilasters and *makara tōraṇa* above with Yōga Narasimha in the centre. The central projection has in the middle a *śāla* with *kapōta*, *gaḷa* and an *āyatāsra sikhara* with three *kalaśas*. The next recess has a *pañjara* as above. In the *makara tōraṇa* here warriors and *vyāḷas* emerge from the mouths of the *makaras* forming a sort of arch, beneath which is the figure of seated Lakṣmi. The last projection has a *kūṭa* as in the first.

The wall of the *antarāḷa*, in continuation of the above, has, in a series, a *kumbhapañjara* in a recess, pilaster, another pilaster, *śāla* as above, pilaster and a grilled window.

The wall (north-south and facing east), which connects the wall of the *antarāḷa* with that of the *mukhamanṭapa*, has a niche with *makara tōraṇa*, with *vyāḷas* and men emerging from the mouths of the *makaras* and forming an arch, crowned by a *simhalalāṭa*. The arch contains a circle and nothing more.

The north wall of the *mukhamanṭapa* has from the east to west a pilaster, a *pañjara*, whose *makara tōraṇa* covers a *gaṇa* in a dance pose, pilaster, *śāla* with *kapōta*, *gaḷa* and *āyatāsra sikhara* crowned by a row of five *kalaśas* with trellis window below, pilaster, *pañjara* with *makara tōraṇa*

containing *gaṇa*, pilaster, and another *paṇjara*. Then appear the stone steps which lead up to the *mahamaṇḍapa*. Similar steps appear on the other, i.e., the southern side, too. These provide the only two entrances to the shrine. The northern, western and southern walls of the *mahamaṇḍapa* as well as the back wall of the *garbhagriha* and the southern walls of the *antaraḥa* and *mukhamaṇḍapa* carry the same decorations as above.

The cornice above the *kudya* has a projecting lower row of *simha-lalāṭa* gables with *gandharva mukhas* inside and an upper row of *vyaḥas* carved on a *paṭṭa* in recess.

The *garbhagriha* contains the image of Lakṣmi-Narasimha. The *mukhamaṇḍapa* has two rows of four pillars each in the Vijayanagar style. The same is true of the *mahamaṇḍapa*. Towards the western end of the latter is a small Garuḍa shrine facing the *garbhagriha*.

The *vimana* above the *garbhagriha* has two *taḷas* with a *nagara* *sikhara* crowned by a *kalaśa*. Each *taḷa* has the series: *kuṭa*, *paṇjara* and *kuṭa*. Each is complete with base, pillars, *sikhara* and *kalaka* or *kalaśas*. The central *śāla* has the image of Lakṣmi-Narasimha and standing Viṣṇu appears in the other shrine motifs. There are *gaṇas* in the inter-spaces and Garuḍas at the four corners of the *gaḷa*. The *vimana* rising over the square sanctum, maintaining a proper angle of elevation, and the massive *sikhara* as well as each *taḷa* are all in right proportions and hence together offer an impressive picture.

There are two small deserted shrines in the open *prakāra* on either side of the lower *maṇḍapa*, each containing *garbhagriha* and *antaraḥa*. These seem to be older than the main shrine. Their outer walls are decorated with pilasters and pavilions, the former showing Coḷa corbels and the latter having simple semi-circular *makara tōraṇas* topped by *simhalalāṭas*.

The lower *maṇḍapa*, i.e., the *maṇḍapa* at ground level and in continuation of the *mukhamaṇḍapa*, has four rows of six pillars each carrying Vijayanagar corbels. This hall measures 40' × 40'. The central unit containing the parts described above measures 112' along the axis.

The Dasāvatāra Shrine

The Dasāvatāra shrine lies about a mile to the north of the Srirangam temple. It faces east. The entrance *gōpura* has two *taḷas* and an *āyatāsra* *sikhara*. There is an open *prākāra*. Excepting the *adhiṣṭhāna* all the other structures are of brick and plaster. The *ūpāna* of the *adhiṣṭhāna* (5') is buried below the ground. Above it are several mouldings including *tripaṭṭa* and *ūrdhva-padma*.

The shrine consists of *garbhagriha*, *antarāḷa* and *mukhamanṭapa*. The outer sides of their walls, which are divided into two horizontal sections, are decorated with simple pilasters and pavilions or shallow niches. The former carry Cōḷa type corbels while the latter carry semi-circular *makara tōraṇas* with scrolls inside and *simhalalāṭa* above.

As the Dasāvātāra images are placed in one row the *garbhagriha* and the *vimāna* are rectangular. The latter has an *āyatāsra sikhara* lined by a row of ten *kalāṣas*. The single *taḷa* of the *vimāna* is rectangular and plain (15'×10'×8' roughly), broken only by small circular gables surmounted by *simhalalāṭas* and containing deity figures, viz., Rāmā, Lakṣmaṇa and Sita in the south, Kṛiṣṇa and two dēvis in the north, Lakṣmi Narasimha in the west and seated Viṣṇu in the east. Each image is about a foot in height.

There are three subsidiary shrines along the northern side of the *mukhamanṭapa* for Tirumangai Āḷvār, Ādivaṇṣaṭakōpa Yatindra Mahādēsikan and Vēdāntadēsika.

The Dasāvātāra shrine is a *Vaḍakalai* shrine and is maintained by the Ahōbala *maṭha*. The shrines of Dhanvantri, Tirukkuṇṭappan, Vēdāntadēsika, Nāthamuni and Kodaṇḍarāma, the last one near the Sēṣagirirāyar *manṭapa*, are a few other shrines maintained by the *Vaḍakalais*.

General Remarks

It is obviously difficult to fix, on the basis of well recognised architectural styles, the periods of structures in a huge, sprawling temple-complex, which was continuously being repaired and maintained by the local kings and chieftains. Old features were not entirely rejected, e.g., the so-called Cōḷa corbels of pillars were continued long after the Cōḷa period. The Nāyaks continued the Vijayanagar features with local variations. As a rule, however, the latest styles in pillars, pilasters, pavilion ornaments, niches etc. were adopted in new constructions. It is customary to recognise, in a broad way, Pallava, Cōḷa, Pāṇḍya, Vijayanagar and the Madurai (Nāyak) styles in the temples of South India. So far as Śrīrangam is concerned all except the first are in evidence, predominantly the Pāṇḍya and Madurai styles. The tall pillars with slender rectangular pilasters decorated with scrolls and carrying the single heavy upward sloping lotus-stalk corbel often in combination with the double lotus-stalk and *bodigai* corbel are a common feature in the Śrīrangam temple and appear in many of the *manṭapas* in the two or three *prākāras* immediately surrounding the central shrine-structure. It may be conjectured that this was predominantly a local style belonging to the period of Jaṭavarman Sundara Pāṇḍya I and his successors, who con-

tributed not a little to the structural growth of the temple. It is also likely that the Nāyaks continued this local style in the inner *prakaras*, whose structures were often repaired or reconstructed by them while they introduced the latest features of the Vijayanagar style in their new additions either in the inner or the outer *prakaras*. It is generally agreed that the *bodigai*, which is not hanging down but which is merely rounded off and hence very shallow, and the slender horizontal band, which connects its base with that of the double lotus-stalk motif, are both Pāṇḍya features, which preceeded the Vijayanagar order of the pillar corbel, marked by a hanging *bodigai* and the absence of the horizontal band. The former is clearly seen in the pilasters decorating the *kuḍya* of the Kaliyugaraman *gopura* built by Jaṭavarman Vira Pāṇḍya (acc. 1297). The latter is seen in the long rows of pillars in the colonnade south of the Dorai *maṇṭapa* in the second *prakara* of the temple and in the Tiruvandikkappu *maṇṭapa* in the southern wing of the fourth *prakara*, the latter being undoubtedly a Nayak construction. Elsewhere, except in the pillars bearing the Coḷa corbels, the Vijayanagar order is the rule with the further developments of the Nayak period.

Deep niches with deity sculptures, flanked by pilasters and crowned by *tōraṇas*, which are very common in the Pallava, early Cāḷukya and Coḷa temples, do not, as a rule, appear on the walls of the Śrīrangam temple. In their place we find only shallow niche designs.

The roof is invariably flat and plain and does not contain a raised central section, except in the case of the *Unjal maṇṭapa*. There is neither the lotus shaped vault in any ceiling. Barring the *vṛttayata vimāna* above the main shrine, which also has a projection over the *antarāḷa*, the *vimānas* over the other shrines belong either to the *nagara* (four-sided) or *drāviḍa* (six or eight-sided) order, have no such projection, and are in an austere style. It is a unique feature of the main shrine that it is more or less circular all over, from base to top, a true *vesara prasada* as defined by the *silpa sāstras*.

It is a fact that in the Pāṇḍya, Vijayanagar and the Nayak periods the tendency in temple building was towards expansion rather than ornamentation and this was achieved by the addition of *prākāras* with *gōpuras* and *maṇṭapas*, e.g., the *Kalyāṇa maṇṭapas* and the Hundred and Thousand Pillared *maṇṭapas*. Taller and taller gateway *gōpuras* were erected in the outer *prākāras*. Barring exceptions embellishments of the walls and pillars ceased and were transferred to the outer *gopuras*. This feature is to be viewed against the back-ground of the growth of the *maṇṭhas* and other institutions of a religious and social nature, which revolved, in the medieval

period, round the temple and its activities, its increasing wealth in the land and other forms of property, the growth of festivals, services, sub-shrines, *etc.* and the enormous growth in the attention it received at the hands of pilgrims and worshippers. A late medieval South Indian temple sought to impress by its size rather than its beauty, and architecture had to serve in new directions. These developments are very well illustrated in the history of the Śrīrangam temple. This temple, in short, is architecturally noteworthy not in the individual features mentioned earlier but in its plan as a whole, with the seven *prākāras* surrounding the main shrine, with its alignment of *gōpuras* and its numerous subsidiary shrines distributed all over, forming a complete Vaiṣṇava temple, the first and the best, according to tradition, among the 108 Vaiṣṇava shrines in India.

References

1. T. A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. I. pt. II, Appendix A. P. 1, see Plan.
2. Fergusson, *History of Indian and Eastern Architecture*, Vol. I. pp. 368, 372.
3. A. V. Thiagaraja Aiyar, *Indian Architecture*, Vol. II, pp. 32-33, 49, sec. Ch. III, 'The Structural ideals and the Religious ideals,' for a fuller discussion of the problem.
4. Corbel bevelled at an angle of 45° on either side leaving a tenon-like projection. A Cōḷa corbel does not necessarily indicate that the structure belongs to the Cōḷa period. It had its origin in the Tamil country in this period. The design is found in the early Calukyan temples at Aihole. It was also repeated later.
5. Corbel with each side showing a curved lotus-stalk design ending with the hanging *bodigai* or bud. Similar corbel with rounded *bodigai* was known in the Pāṇḍya period. The inner *gōpura* of the Gōvindarājaswāmy temple in Tirupati has similar corbels in its *kuḍya stambhas* and the Pandya symbols of pairs of fish in several places both on the *adhiṣṭāṇa* and the *kapōta*.
6. This outer pair of *dhvajasthamba* and *balipiṭa* were intended for low caste Hindus, who formerly could not get admission into the inner precincts.

7. This is due to the fact that in the Nayak period, particularly during the reigns of Cokkanātha and Vijayararga most of the structures of the temple were repaired or reconstructed.

8. Fergusson refers to 953 pillars, *op. cit.* p. 368.

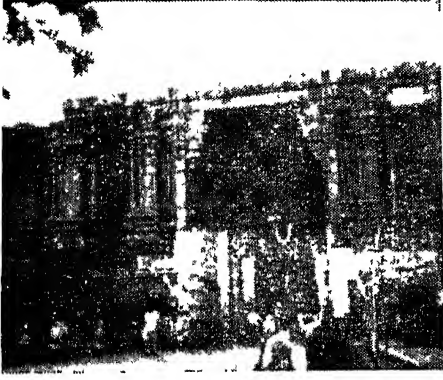
9. *Aindu-kūḷi* (five pits) refers, according to popular tradition to the five finger-prints of the goddess, who looked at the god in procession and went back to her shrine. *Mūṇru* or *Mukkaṇ Vaṣal* ('three gateways') refers to the western, eastern and southern passages which meet immediately to the south of this *gōpura*.

10. The Āryabhaṭṭāḷ were North Indian Brahmanas from Bengal who were assigned the duty of guarding the temple from its third outer gateways. They are first mentioned in an inscription of Kulōttunga I Coḷa dated 1109. See KO. pp. 7, 46, 49, 86-87 *etc.*

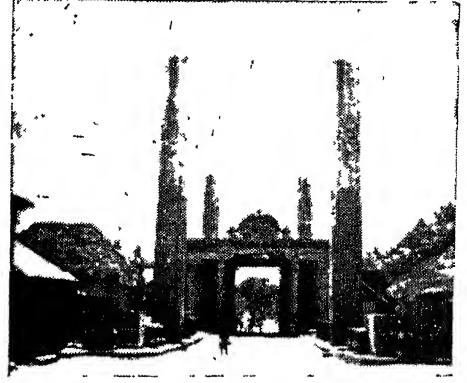
11. It is clear that the images were introduced later and space was provided for them by clumsily cutting the wall and pilaster on either side of the gateway.

12. The Vijayālaya Coḷēsvara temple at Nārttāmalai has a circular *garbhagriha* set in a square compartment. K.A.N. Sastri, *Cōḷas*, p. 699.

13. PS. X : 3.



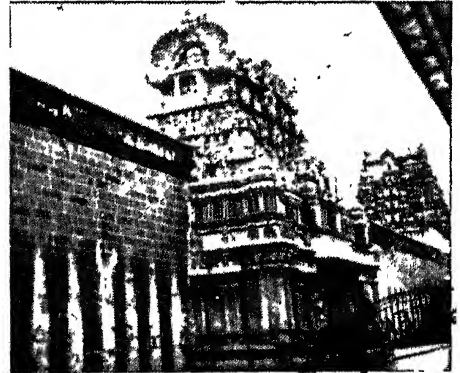
Southern gateway (incomplete)



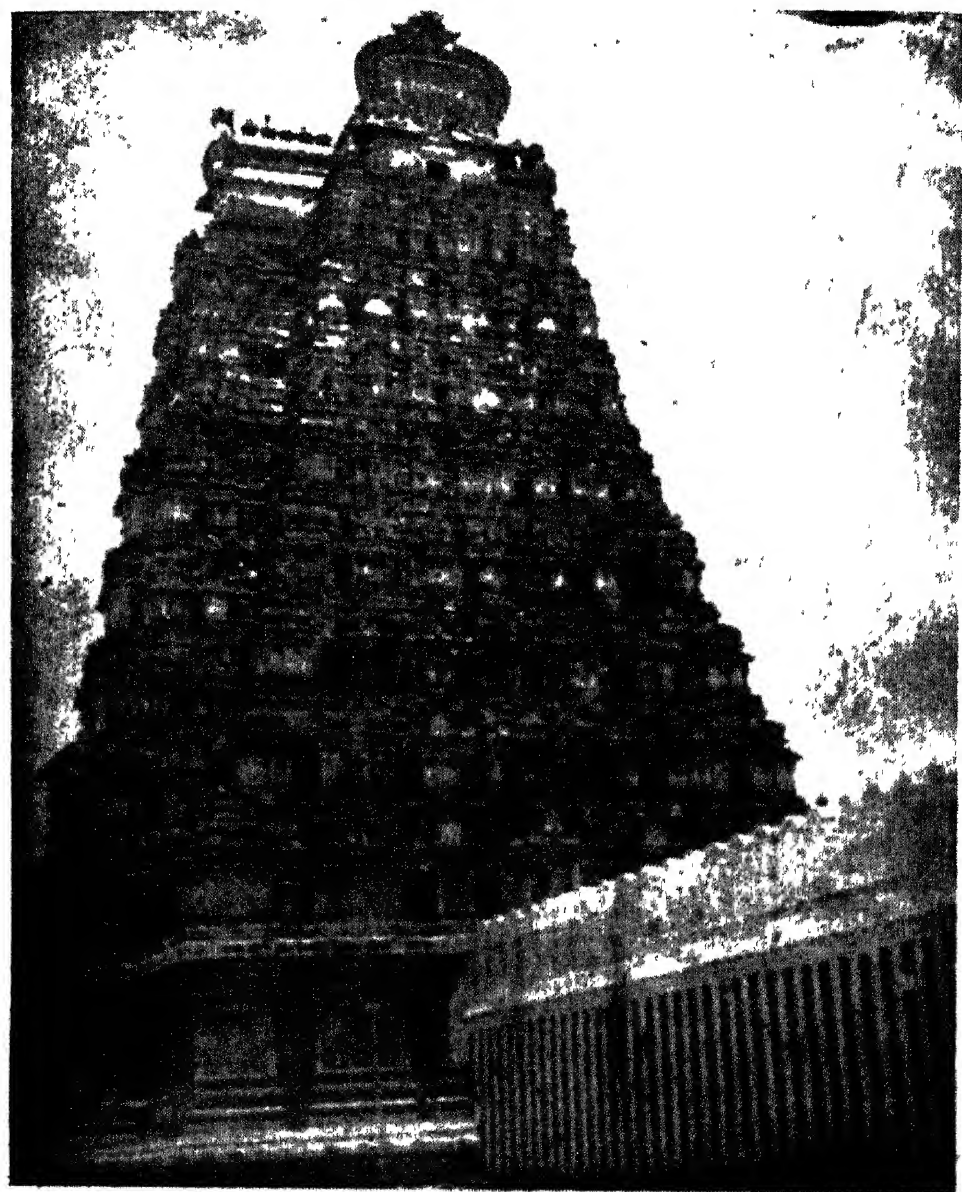
Northern gateway (incomplete)



Rangavāsāl gōpuram



Āryabhaṭṭā! vāṣaḥ



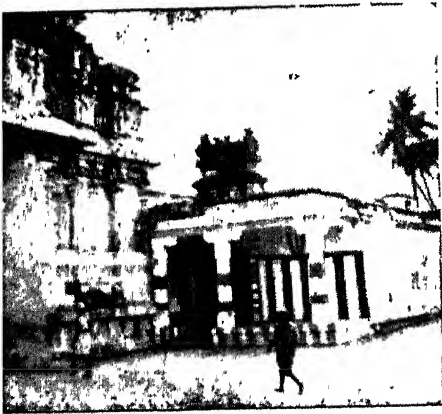
Vellai Gopuram (Eastern gateway of the fourth parākra)



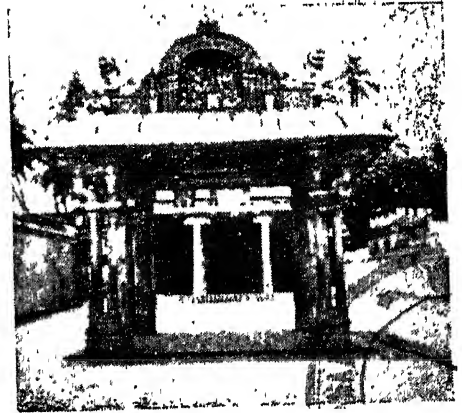
Pillar of Rangavilāsa Maṇṭapa



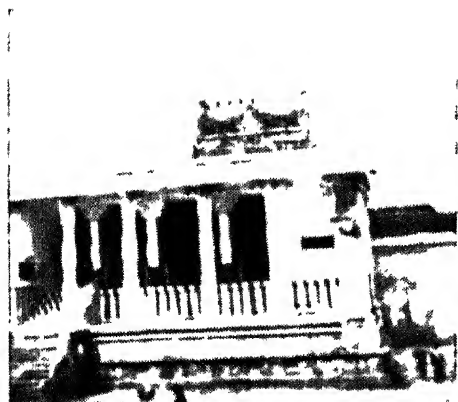
Pillars in the porch of the
Tīrtakkarai Vāsudēva
Perumāḷ shrine



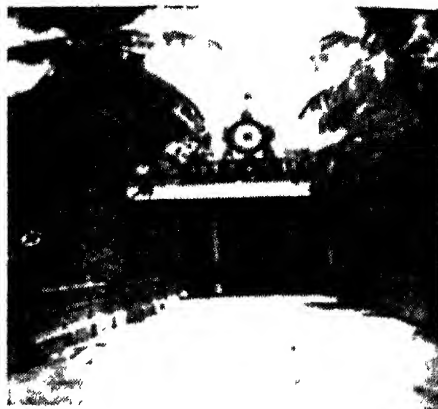
Shrine of Vēdānta-dēsika



Kambar Maṇṭapam



Mēṭṭaḷagiyasingar shrine



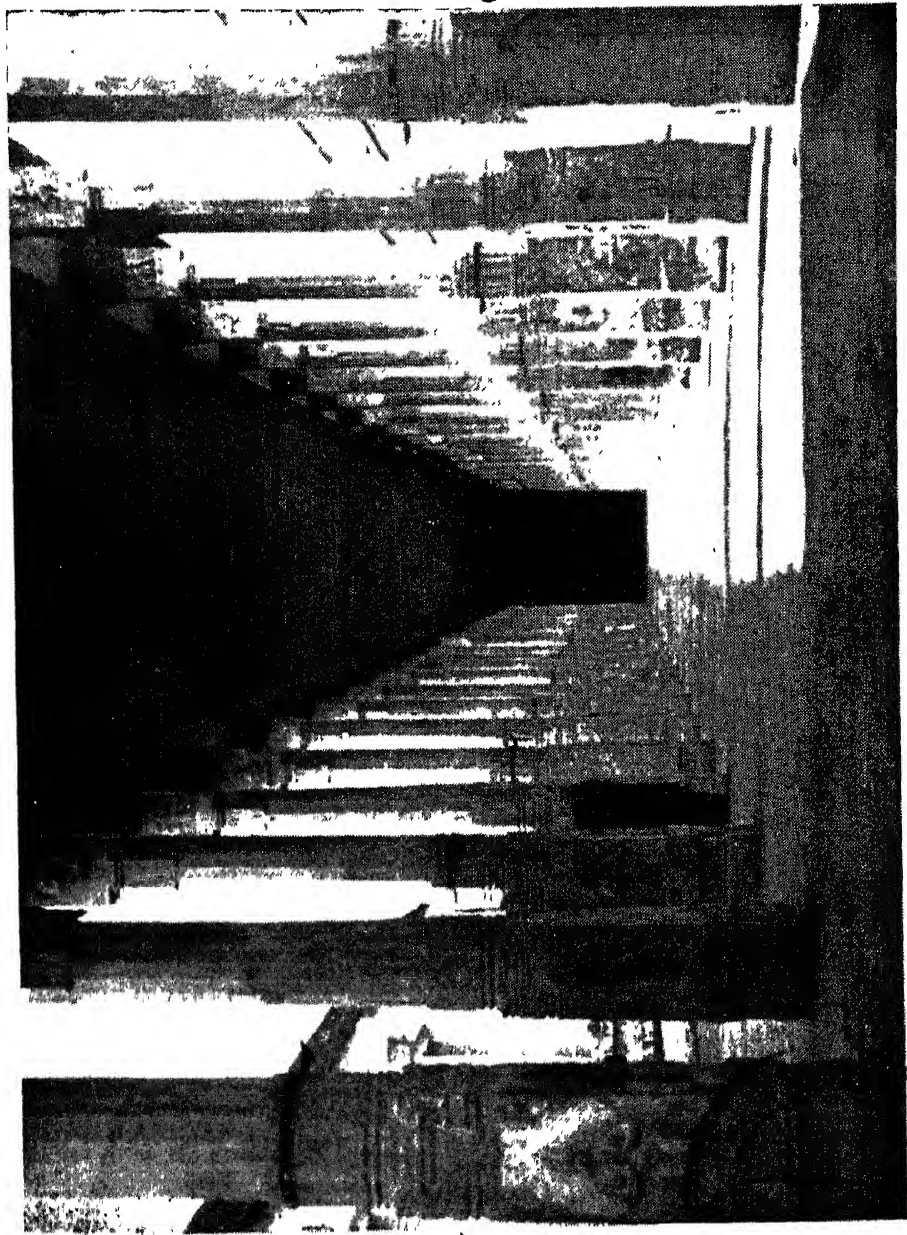
Cakrattalvar shrine



Wall of Garuḍa shrine in the
Garuḍa Maṭṭapa



Pillar corbels — Garuḍa
Maṭṭapa



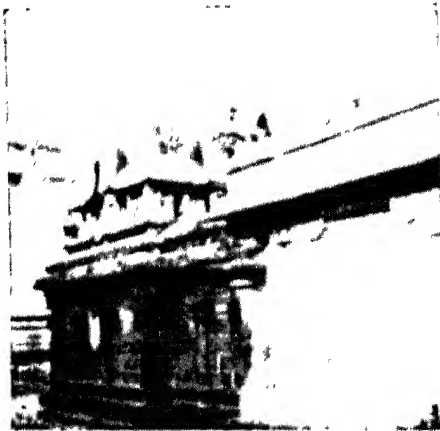
Pillared corridor — Western wing of the second prākāra



Bhikṣatanamūrti — Śiva on
pillar — Garuḍa Maṇḍapa



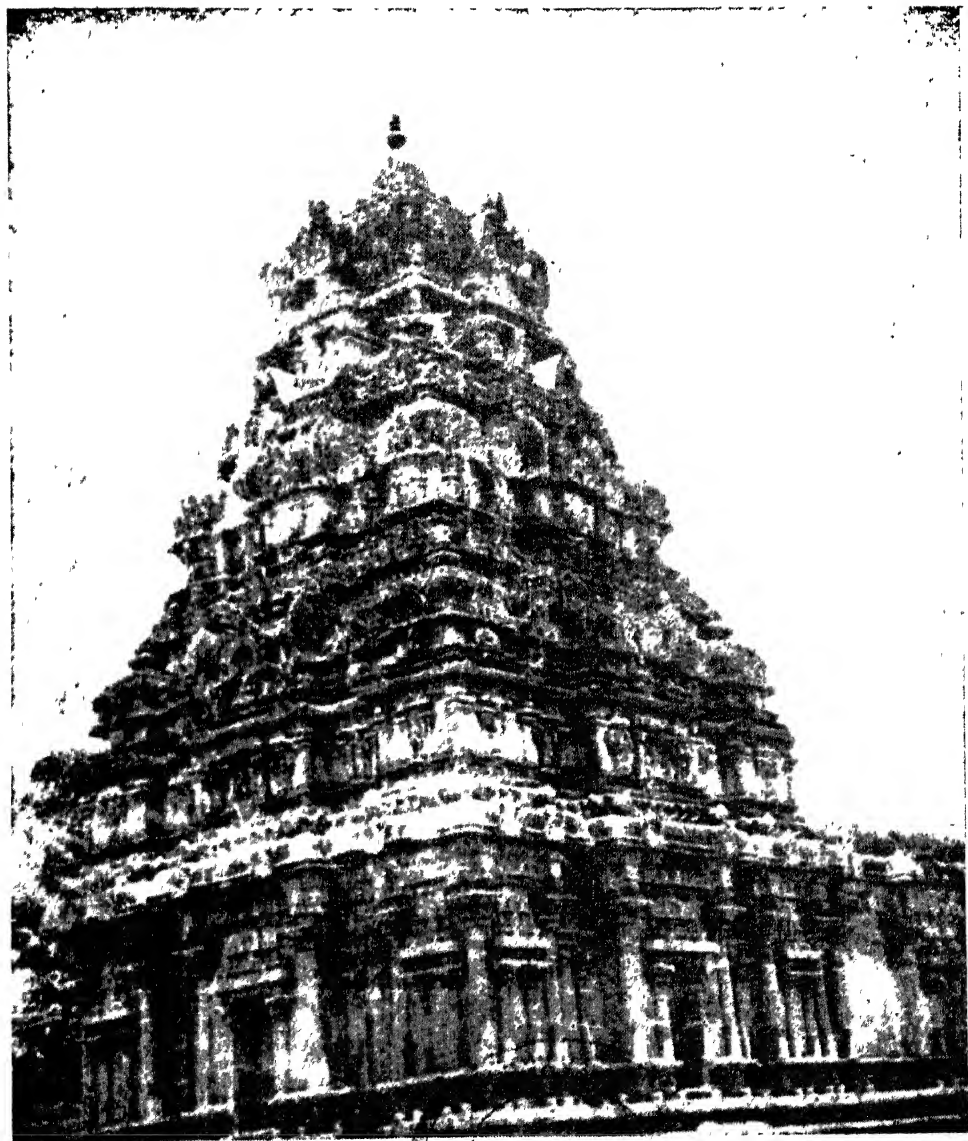
Sriranga Vimāna



Senai Mudaliar shrine



Wall of Senai Mudaliar shrine



Shrine of Kaṭṭaḷagiasingar



Vepugopala Shrine — Wall — details.

APPENDIX

Dates of Structures

In this appendix are given all available references to structures or images in inscriptions and literature that may help in fixing their dates. In the absence of any such reference attention is drawn to structural styles.

The Aḍaiyavaḷaindān walls and gōpuras

An inscription of Cōḷa Kulōttunga III (1178-1216) refers to repairs to the *prākāra* wall called Magadēsan alias Aḍaiyavaḷaindān-*tūmāḷigai* and says that they were left in charge of Kulōttungasōḷa—Vāṇakōvaraiyar. The latter was a Bāṇa chieftain of Magadai-maṇḍalam and a feudatory of Kulōttunga III.¹ The wall of Aḍaiyavaḷaindān is also referred to in the *Iḍu* 36,000 of Vaḍakkuttiruvīdi Piḷḷai, who is assigned to the 13th century.² According to the *Kōil-Oḷugu* Aṇṇappa Uḍaiyār constructed the wall of Aḍaiyavaḷaindān and the base of the gateway and gōpura in 1444. An inscription on a stone slab to the east of this gōpura, which may be assigned to c. 1490, says that one Appāviengār cast himself down from the top of that gōpura and sacrificed his life to protest against the withholding of allowances and mismanagement of the temple.³ The *Rāya-gōpuras* that are now seen seem to have been planned on a grand scale, perhaps over ruins of older structures, in the late Nāyak or post-Nāyak period but never completed. According to Fergusson work on the southern *Rāya-gōpura* was stopped by the French occupation of Trichinopoly (1751-58) during the Carnatic Wars.⁴

The Tirukkuḷappan shrine

According to the *Kōil-Oḷugu* the *utsava bēra* of Nammāḷvār was being brought annually from Tirunagari during the *Adyayanōtsava* and housed in this shrine before Rāmānuja caused a separate shrine to be built for Nammāḷvār in the Śrīrangam temple.⁵ An inscription of S. 1501 (A.D. 1579) refers to the 9th day of the *Ādibrahmōtsava*, when the God was taken in procession to the shrines of the Nācciyar and Tirukkuḷappan.⁶

The East Cittirai or Kaliyugarāman gōpura

High up on each of the four jambs of this gōpura is found the label 'Kaliyugarāman' in the *grantha* characters of the 13th century incised above a standing composite image of *Gaṇḍabhēruṇḍa*, having a human body surmounted by two birds' heads facing opposite directions. *Kaliyugarāman* was the title of Jaṭavarman Vīra Pāṇḍya (acc. 1297). *Gaṇḍabhēruṇḍa* was the well known emblem of the Hoysaḷas. Two of the ceiling beams of this

gōpura show the sculptured figures of a pair of fish with an *ankuṣa* in between, the symbol of the Pāṇḍyas. It may be inferred from these that the *gōpura* owes its existence to the Hōysaḷas and the Pāṇḍyas.⁷

The East Akalankan or the Veḷḷai gōpura

According to the *Kōil Oḷugu* Kandāḍai Rāmānuja Aiyangār, who lived in the second half of the 15th century, pulled down the old gateway structure as it had been damaged by lightning and rebuilt it from its foundations upto the *kalasas*.⁸ One of the jambs of the gateway has an inscription in the characters of the 15th century.⁹

The Inner Āṇḍāl shrine

This was originally a shrine of Rāma. According to the *Kōil Oḷugu* Cakrarāya (first half the 15th century) reconstructed the shrine of Cakravartittirumagan (Rāma) and installed therein the image (*utsava bēra*) of Sūdikkoḍutta Nācciyār (Āṇḍāl).¹⁰

The Vēṇugōpāla shrine

The outer open *maṇṭapa* contains a worn out inscription, which seems to refer to its construction in 1736 by a person of the *Kāśyapa gōtra*.¹¹ This *maṇṭapa* may be called the *mahāmaṇṭapa*, but as it lies outside the wall of the shrine and also at a lower level it cannot be said with certainty that it is contemporaneous with the main shrine, which, however, has no inscriptions. The *Kōil Oḷugu* too is not aware of it. In the absence of any direct evidence it may tentatively be assumed from its present stylistic features that it was built during the period of the Nāyaks of Madurai. There is no valid argument for the theory that it was built by the Hōysaḷas.¹²

The Cakrattālvār shrine

The *Kōil Oḷugu* says that this shrine was first built by Kampaya Daṇḍanāyaka, chief minister of Hōysaḷa Rāmanātha (1263-95).¹³ Viruppaṇa Uḍayār (Virūpākṣa II) built the *vimāna*, *gōpura* and *maṇṭapa* for this shrine (c. 1400).¹⁴ An undated inscription on the south wall of this shrine mentions Tribhuvanacakravartin Kōṇērinmaikoṇḍān, a title assumed by the later Coḷa and Pāṇḍya kings.¹⁵

The shrines of Tiruppān Ālvār, Viṭṭalakriṣṇa, Madurakavi Ālvār and Toṇḍaraḍippōḍi Ālvār

According to the *Kōil Oḷugu* a shrine for Ānjanēya was built by Den-nāyakkar (Lakkaṇa Daṇḍanāyaka, the governor of Madurai under Dēvarāya II, 1422-46) in 1432, and sometime later the image of Tiruppāṇālvār was installed in it by Sāttāda Nārasingadāsan, a *śiṣya* of the Kandāḍaiyār.¹⁶ The

image of Viṭṭala Kriṣṇa, according to the same source, was installed by Kūra Nārāyaṇa Jiyar (13th century).¹⁷ The *Oḷugu* credits this Jiyar with the installation of numerous images and shrines in the Srīrangam temple. In an inscription engraved in the Viṭṭhala shrine Mādhava Iyengār, the disciple of Kandāḍai Rāmānuja Iyengār, is stated to have built a new shrine (*navamāga*), north of the Nān-mugan *gōpura*, and to have installed therein the images of Viṭṭhalēśvara and Madurakavi Ālvār and built a kitchen.^{17a} The image of the Ālvār, obviously, is the *utsava bēra* found there even today. Kandāḍai Rāmānujadāsa (15th century) reconstructed, according to the *Oḷugu*, the shrine of Viṭṭala in an elaborate manner.^{17b} The chronicle has clearly antedated the shrine.

Two inscriptions dated 1674 mention the building of a shrine for Aṣṭabhuja Gōpālakriṣṇa "between the shrines of Kūrattālvān and Viṭṭhalēśvara" by a certain Cinna Bommaya Nāyuḍu or Nāyaka of Madurai and his gifts to it.¹⁸ The image of Toṇḍaraḍippoḍi Ālvār was installed in it sometime later. The Cōḷa type corbels in all the pillars of this shrine thus belong to the 17th century.

The Tiruvandikkāppu and Kambar maṇṭapas

According to the *Kōil Oḷugu* the Tiruvandikkāppu *maṇṭapa*, i.e., the four pillared *maṇṭapa* north of the Nānmugan *gōpura*, was built by Srīnivāsa Dēśikar with the help of Cokkanātha Nāyak (1659-82).¹⁸ The Kambar *maṇṭapa*, its northern counterpart, i.e., in the northern wing of the same *prākāra*, may also, on stylistic grounds, be attributed to him. It is supposed to have been built in commemoration of the *arangētral* of the Rāmāyaṇa of Kamban.

The Nācciyār shrine

The nucleus of the Nācciyār or Tāyar shrine appears to have been in existence in the 12th and 13th centuries, though it is generally held that separate shrines for the dēvi began to appear in the South Indian temples only during the Vijayanagar period. An inscription in the characters of the 12th century on the rim of the slab called *mālaikaṇṭikkal* or *pūppalagai* (slab for hanging garlands and flowers) in the main shrine says that it was a gift of Soḷakulatunga-Mūvēndavēḷar. Another inscription on another slab in the same place records that it was a gift of Gaṭṭi Kadira-Nāyaka. Its characters belong to the 15th century. Two slabs built into the pavement of the *mahūmaṇṭapa* or Navarātri *maṇṭapa* carry fragmentary records in characters of the 13th and 14th centuries.¹⁹ Without specifying which *maṇṭapa* the *Kōil Oḷugu* merely states that the *maṇṭapa* of the Nācciyār shrine was built by Kampaya Daṇḍanāyaka, the *pradhāni* of Hōysaḷa Rāma-

nātha. It also says that the *nīrālī-maṇṭapam* behind the shrine was built by Uttamanambi on behalf of Aṇṇappa Uḍayār in 1444. The entire temple of Ranganātha with its *prākāras* and *maṇṭapas* appears to have been reconstructed in the period of the Nāyaks. According to the *Oḷugu* the Nācciyār shrine including its frontal *maṇṭapa* and the various *maṇṭapas* in the outer *prākāras* were the benefactions of the brothers of Cokka Nāyak (1659-82).²⁰

The Mēṭṭaḷagiyasingar shrine

The *Kōil Oḷugu* attributes this shrine to Tirumangai Āḷvār.²¹ 'Narasimha on the *gōpura*' is mentioned by Paraśara Bhaṭṭa in his *Śrīrangarajastava*.²² The Sanskrit inscription of Jaṭavarman Sundara Pāṇḍya (1251-68) in the Śrīrangam temple attributes the shrine to him.²³ The shrine of Eḍuttakai Aḷagiya Nainār, i.e., Narasimha with the arm uplifted, is mentioned in an inscription of Māṇavarman Kulasekhara Pāṇḍya (acc. 1314).²⁴

The Thousand pillared maṇṭapa

This was built, according to the *Kōil Oḷugu*, by Perumāḷḍevan under the authority of Kampaya Daṇḍanāyaka, the chief minister of Hoysala Rāmanātha (1263-1295).²⁵ The *Śrīrangarājastava* mentions it.²⁶ Ten pillars in the western porch of this *maṇṭapa* contain the name Maṇḍalika-mārājan Kampaya Daṇḍanāyakkān engraved in characters of the 13th century.²⁷ An inscription dated 1396 says that Aṇṇappar Chauṇḍappa repaired the *maṇṭapa* and consecrated Viṭṭhala therein.²⁸

The Sēṣagirirāyar maṇṭapa

In a general way the outer structures of the temples of Śrīrangam, Jambukēśvaram, Chidambaram, Tiruvārūr, Tiruvaṇṇāmalai etc. are all roughly assigned to the 16th century. Their style is called the late Vijayanagar or Madura Nāyak style.²⁹ This need not be true in all cases. It was seen above that the Nācciyār shrine and the Mēṭṭaḷagiyasingar shrine as well as the Thousand pillared *maṇṭapa* in the fourth *prākāra* of the Śrīrangam temple were much earlier. So far as the Sēṣagirirāyar *maṇṭapa* is concerned there seems to be no authentic evidence to fix its date. Perhaps it was called after a Vijayanagar chieftain. Horse brackets were introduced only in the Vijayanagar period and were quite common in the structures of the 16th century. As the Śrīrangam brackets are in an advanced style they may be assigned to the late 16th century.

The Kārttikai gōpura

There is no reference to its first construction. Ganga and Yamuna, *dvārapālikas* of this *gōpura*, were damaged, according to the *Kōil Oḷugu*,

during the Muslim raids and were reinstalled by Kamparāja (Kampaya Rāja), a revenue officer of Vijayanagar, in 1457.³⁰ The chronicle refers to it as Gōpurangaḷ Nāyakkan and says that it was repaired by Kandāḍai Rāmānujadāsa in the latter half of the 15th century.³¹

The Aindu-kuḷi-Mūnru-vāsāl and the Taṭṭaraivāśal gōpuras

These are the northern and eastern gōpuras leading into the third prakāra. The *Kōil Oḷugu* says that when the former fell into ruins Sāḷuva Tirumalairāja rebuilt it in 1470. He also built afresh the latter, thus creating a passage through the eastern Ālināḍan wall into the Akaḷankan prakāra, which came to be called *Taṭṭaraivāśal*.³²

The Koṭṭaram (granary buildings)

According to the *Oḷugu* the huge octagonal brick granaries were repaired by Kriṣṇarayar Uttamanambi in 1487 and Kandāḍai Rāmānujadāsa in 1489.³³

The shrines of Nammāḷvār and Garuḍa : The Garuḍa maṇṭapa

The *Kōil Oḷugu* credits Rāmānuja or Uḍayavar with the installation of the images of Nammāḷvār and all the other Āḷvārs, except Tirumangaḷ Āḷvar and also Nāthamuni.³⁴ These shrines must have followed in due course. From the same source it is known that the shrine of Garuḍāḷvār in the third prakāra was built by Vikarama Cōḷa (1120-1133).³⁵

As the *Garuḍa maṇṭapa* contains several Nāyak portraits it is obvious that it was built in the period of the Madura Nāyaks. As the *maṇṭapa* encloses the *Garuḍa* shrine the latter too must have been reconstructed then as is evident from its wall decorations. The *Kōil Oḷugu* says that the four brothers of Cokkanātha Nāyak, viz., Muttu Aḷakādri, Acyutappa, Kriṣṇappa and Vaḷḷappa, acted as mediators in a debate lasting 44 days between an *advaitin* called Vajrāṅgi and Srīnivāsa Dēsikar of Srīrangam, which took place "in the garden of Pakṣirāja opposite to the *Garuḍa* shrine."³⁶ In the debate the *advaitin* was vanquished. The Nāyaks, including Cokkanātha, who were Saivas, now became Vaiṣṇavas. It is likely that the grand *maṇṭapa* was erected by them in the place of the garden, where the debate was arranged. It is significant that the inscriptions on the walls of the *Garuḍa maṇṭapa* range between 1666 and 1691 and fall within the reigns of Cokkanātha Nāyak (1659-82), Mutta Virappa III (1682-89) and Mangammāḷ (1689-1706).³⁷ These inscriptions, however, do not throw any light on its construction.

The Dhanavantri shrine

According to an inscription dated 1257 this shrine was built by Singhaṇa Daṇḍanāyaka, the *pradhāni* of Hoysaṇa Vira-Rāmanātha.³⁸ It is also known that the shrine was destroyed during the period of the Muslim occupation and was rebuilt by Garuḍavāhana Paṇḍita, the author of the *Lakṣmi Kāvya*, in 1493.³⁹

The South Āryabhaṭṭāl gōpura

The *Kōil Oḷugu* says that this gateway structure was destroyed by fire during the Muslim occupation and was rebuilt by Cakrarāya (first half of the 15th century).⁴⁰

The dhvajasthamba in the Aniyarangan Courtyard

According to the *Oḷugu* the gold flagstaff originally established by Jaṭavarman Sundara Pāṇḍya I was destroyed by the Muslims. When the temple was restored a shaft in bell-metal was established by Sāḷuva Guṇḍa. In 1461 Mallikārjuna Rāya replaced it by a copper one and covered it with 102 gold plates, containing the figures of the elephant, lion *etc.*, and mounted on it a gold plated image of Garuḍa.⁴¹

The Pavitra maṇṭapa

The *Kōil Oḷugu* says that the Cēra king Kulasēkhara (Kulasēkhara Ālvār) built a *maṇṭapa*, in the south-west of the second *prākāra* called after him Kulasēkharan *tiruvīdi*. The *maṇṭapa* was called Sēnaivenrān *tirumaṇṭapa*.⁴² This was probably the nucleus of the Pavitra *maṇṭapa*. It must be noted here that Sēnaivenrān is obviously a corruption of Sēranai-venrān ('he who vanquished the Cēra'), a well known title of Jaṭavarman Sundara Pāṇḍya I, and hence the *maṇṭapa* may be attributed to him.⁴³

The Ūṇjal (swing) maṇṭapa

This is credited to Kandāḍai Rāmānujadāsa and assigned to about 1489. It is interesting to note that this benefactor had the title Kulasēkhara Perumāḷ.⁴⁴

The Dorai Maṇṭapa and the pillared corridor : It is probable that this raised pillared pavilion in the north western corner of the second *prākāra* with its two extensions in the east and south was called after Dorai Rangācāryar, the spiritual preceptor of Mangammaḷ (A.D. 1690-1706). Two Telugu labels, carved on two of its beams suggest that it was erected by Vijayaranga Cokkanātha (A.D. 1706-32).^{44a}

The pillared corridor to the south of the above *maṇṭapa* may also be attributed to Vijayaranga Cokkanātha as the *Kōil Oḷugu* says that he

“constructed the procession path beginning from the Tiruppavittira *maṇṭapa* to the west of the *periya tirumaṇṭapa*”.^{44b}

Structures in the first prākāra

The walls, pillars and gateway of the first enclosure (Rājamahēndran *tiruvīdi*) were built, according to the *Oḷugu*, by Rājamahēndra Coḷa (1060–63).⁴⁵ Jaṭavarman Sundara Pāṇḍya I is said to have built the Sēnai Mudaliār shrine and gilded its *sikhara* and *kalāśa*.⁴⁶

Tirumalainātha Uttamanambi is said to have built a hundred pillared *maṇṭapa* to the east of the *Periya-tirumaṇṭapa* (i.e., the *maṇṭapa* opposite to the sanctum) and performed there *Sahasrakalāśābhīṣēka* during the *Jyēṣṭha-bhīṣēkam*. The Arjuna and Kīḷi *maṇṭapas* together have more than 100 pillars. It is possible that these *maṇṭapas*, which together form one long *maṇṭapa* were erected in the second half of the 15th century by the said Uttamanambi during the reign of Mallikārjuna Rāya (1447–65).⁴⁷ The caged parrot kept in the Kīḷi *maṇṭapa* are supposed to recall the mythical account that the *Śrīranga vimāna* which was buried in the ground was revealed to Dharmavarma Coḷa by a parrot in a *ślōka*.^{47a}

The main shrine: The *Kōil-Oḷugu* says that Jaṭavarman Sundara Pāṇḍya I set up a gold image of Garuḍa in the *Periya* or *Aḷagiyamaṇavālan-tirumaṇṭapa*. It was destroyed during the Muslim occupation, and a fresh copper image of Garuḍa was cast and installed by Cakrarāya in 1415.⁴⁸ The *Oḷugu* says that the Pāṇḍya filled the depression between the gateway of the sanctum and the *Aḷagiyamaṇavālan-tirumaṇṭapa*. “There were steps running down from the gateway of the sanctum but the link with the *tirumaṇṭapa* had disappeared and hence there was a gap. Now this gap was closed by filling up the depression to the level of the *tirumaṇṭapa*. The floor was newly paved with slabs. Steps were constructed both in the east and the west of the *maṇṭapa*.”⁴⁹ This means that the *mukhamaṇṭapa* or the *Gāyatri-maṇṭapa*, which has pillars with Coḷa corbels, was erected by the Pāṇḍya.⁵⁰ Without placing too much reliance on this statement of the *Oḷugu* it may be said that it is possible that originally the *garbhagriha* with the *antarāḷa* and *dvāra* was an independent structure, say in the days of Ālvārs,⁵¹ and that the *mukhamaṇṭapa* (*Gāyatri maṇṭapa*) and the *mahāmaṇṭapa* (*Aḷagiyamaṇavālan tirumaṇṭapa*) appeared later, say in the Coḷa and Pāṇḍya periods respectively. When Jaṭavarman Sundara built the Garuḍa shrine on the *mahāmaṇṭapa* a direct view of the sanctuary from the first *prākāra* was shut out. Rājamahēndra Coḷa is said to have raised the level of the sanctum as well as that of the *maṇṭapas* to prevent the seepage of water whenever there were floods in the Kāvēri.⁵² The *mahāmaṇṭapa*

and the *Tiruvuṇṇāḷi* must have been reconstructed during the Vijayanagar period. It is doubtless that the sanctum was being constantly attended to. Since Jaṭāvarman Sundara Pāṇḍya I assumed the significant title *Kōilpon-mēinda* it may be assumed that he was the first who covered the *vimāna* with gold plates. After the Muslim raid and occupation it was repaired and again covered with gold plates, a benefaction, according to the *Oḷugu*, of Viruppaṇa Uḍaiyār, a son of Harihara II (1377-1404).⁵³

Structures outside the temple: The Kāṭṭaḷagiyasingar shrine, the Dasāvātāra shrine and a big tank or *Teppakuḷam* are a few structures lying outside the temple. The *teppakuḷam* is attributed by the *Oḷugu* to Kūrānārāyaṇa Jiyar (13th century).⁵⁴ The Dasāvātāra shrine, lying on the south bank of the Coleroon and to the north of the Śrīrangam temple, was built, according to the same chronicle, by Tirumangai Ālvār (c. 800).⁵⁵ An inscription says that Cakrarāya installed in 1483 the Dasāvātāra images on the southern bank of the Kāvēri (i.e., Coleroon).⁵⁶ Regarding the shrine of Kāṭṭaḷagiyasingar, (i.e., Narasimha of the jungles) the chronicle echoes the traditional account, viz., that it was built to the east of Śrīrangam to stop the confusion that was being created there by wild elephants, and attributes it to Neḍumāṅgan or Vallabhadēva Pāṇḍya, a disciple of Periyālvār (8th century).⁵⁷ An inscription says that Cakrarāya (same as above) colonised the precincts of the shrine of Kāṭṭaḷagiyasingar.⁵⁸ It is probable that he renovated the shrine and founded an *agrahāra* nearby.

References :

1. 89 of 1936-37, see also K.A.N. Sastri, *Cōḷas*, p. 401.
2. *Sri Bhagavat Viṣayam* (ed. by Krishnamacharyar, Nobel Press, Triplicane, Madras, 1927), vol. 7, p. 49.
3. KO. p. 135, *Rutrōtkāri* corresponds to 1444.
- 3-a. S.I. Temple Inscriptions, Vol. 2, P. 733, see also 87 of 1936-37; Pt. II, para 78.
4. Fergusson, *Indian and Eastern Architecture*, vol. I, p. 372.
5. KO, p. 23.
6. 137 of 1938-39.
7. 19 of 1891, ARE. 1936-37, pt. II, para 42.
8. KO. p. 158.
9. 87 of 1936-37.
10. KO., p. 157.
11. 78 of 1936-37.
12. ARE 1936-37, pt. II, para 47.
13. KO., p. 20.
14. 153 of 1937-38, pt. II, para 42.
15. 149 of 1938-39.
16. KO., p. 153.
17. *Ibid*, p. 120.
- 17-a. 92 of 1936-37.
- 17-b. *Ibid*, p. 169.
18. *Ibid*, p. 189.

19. 111-113 of 1937-38.
20. KO. pp. 20, 154-55, 190.
21. *Ibid* p. 12.
22. *Srirangarājastava* (The Srinivasa Press, Tiruvadi, 1934), VV. 46-47.
23. EI. III, pp. 7 ff. VV. 7 and 10.
24. 23 of 1936-37.
25. KO. PP. 16, 20.
26. Verse 38.
27. 114 of 1937-38.
28. 72 of 1938-39.
29. Percy Brown, *Indian Architecture* (Hindu and Buddhist periods), Taraporevala Sons & Co., Bombay, pp. 95-99, also Fig. 2 plate LXXI.
30. KO. p. 163.
31. *Ibid*, pp. 168-69 and 170-71. The significance of the name 'Gōpuranga! Nāyakkan' is not clear.
32. KO. p. 164.
33. *Ibid*, pp. 161-2 and 169.
34. „ pp. 50-51.
35. „ p. 14.
36. „ p. 187.
37. 102-110 of 1937-38.
38. 80 of 1936-37; KO., p. 13.
39. 81 of 1936-37; EI XXIV. p. 90; KO. p. 156.
40. KO. p. 158.
41. *Ibid* pp. 236, 162-63.
42. „ p. 6.
43. ARE 1937-38, pt. II, para 45.
44. KO. pp. 169-70, (44)a. 10 of 1936-37 (44)b. KO. P. 194.
45. *Ibid*; p. 4.
46. EI. III p. 7 ff.
47. KO. p. 159. (47)^a *Ibid* p. 3.
48. *Ibid*, pp. 17, 148 and 157.
49. *Ibid*, p. 15.
50. cf. Toṇḍaraḍippoḍi Ālvār's verses.
51. On the east faces of four of the pillars of the *maṇṭapa* in front of the central shrine (*i.e.*, the Gāyatri *maṇṭapa*) is an inscription of Sundara Pāṇḍya, (60 of 1892), but this does not prove that he built the *maṇṭapa*.
52. KO. p. 4.
53. *Ibid*, p. 138.
54. „ p. 119.
55. „ pp. 12-13.
56. 83 of 1937-38.
57. KO. p. 24.
58. 82 of 1937-38.

CHAPTER III

Sculpture

As indicated towards the close of the last chapter the Śrīrangam temple is no sculptor's paradise nor the art connoisseur's. Many writers have drawn attention to its sculptural poverty or insignificance. The temple, of course, stands no comparison with the Cālukya and Pallava temples of Badāmi, Paṭṭadakkaḷ or Mahābalipuram and Kānchipuram or the still later temples of the Coḷas and the Vijayanagar kings or their Nāyak viceroys, which we see at Tanjore, Vellore or Madurai, to mention only a few, but yet it has sculptures enough, though lying scattered, to attract an earnest student of art.

Under sculpture are included all artistic and figure carving in stone, stucco or metal in high or low relief or in the round. Relief sculptures in stone and stucco appear on the walls, pillars and *gōpuras* of temples. Stone images in the round and images cast in bronze are mostly deities and are found in the *garbhagrihas* of shrines and are meant for worship. These are dealt with separately under iconography. The decorations of the mouldings of the *adhiṣṭāṇa*, the wall decorations like the pilasters, *kumbhapanjaras*, pavilion ornaments and niches with *tōraṇas*, the decorations of the cornices, the varieties of pillars, pillar capitals and corbels and the decorations of the *taḷas* of the *vimānas* and *gōpuras* with the pavilion or shrine motifs, i.e., *kūṭa*, *panjara*, and *śāla*, and pilasters have all been referred to already under architecture. Hence it is needless to refer to them again. Other types of carvings, particularly figure sculptures, are described here under different heads.

Figure sculptures on the Gōpuras and Vimanas

The *taḷas* of the north Cittirai *gōpura* contain the stucco figures of Kodaṇḍarāma, Vēṇugōpala Kriṣṇa, Āṇḍāl and Viṣṇu with dēvis, in the central *śāla* series. Those of the South Cittirai *gōpura* exhibit a variety of figures: standing Viṣṇu, seated Narasimha and other deities, elephant and horse riders, *samudra-mathana*, Maṇavāḷa Mahāmuni seated on Ananta, flanked by his eight disciples, all having *tenkalai nāmas*. The *taḷas* of the east Uttara *gōpura* carry, besides the *dvarapālakas*, the stucco figures of deities and *mithunas*. The *taḷas* of the west Uttara *gōpura* display, besides *dvarapālakas*, deity and secular figures and those of dancing women, elephant with rider, etc. All figures bear the *tenkalai nāma*. The jambs of the gateway carry the *śāla-bhanjika* decoration. Within the circles formed by the upward curving branches are found geometrical designs and

miniatures of the divine *hamsa*, *Kṛiṣṇa*, *Lakṣmi* etc. The *taḷas* of the south Uttara *gōpura* carry simple deity and human figure sculptures, while those of the north Akaḷankan or the Tāyār Sannidhi entrance *gōpuram* are studded with human, animal and deity sculptures in the *kūṭas*, *panjaras* and *sālas* and in the interspaces.

The *taḷas* of the Nān-mugaṇ *gōpura*, which leads one into the temple proper from the south, are again studded with human and deity figure sculptures all over e.g., Viṣṇu with devis, worshippers with their hands in *anjali*, etc. The two niches in the *kudya*, flanking the passage on either side contain (in the north face) a small figure of a Nāyak chief, in the eastern niche, and a similar chief with an attendant in the western niche.

The niches on either side of the gateway of the *Kārttikai gōpuram* (south face) contain the images of Ganga and Yamuna, the *dvārapālikas*. Each is a two-armed standing female deity, holding *kalāṣa* in one hand, the other showing the *Tarjani mudra*. The *taḷas* and gables contain the stucco figures of Vēṇugōpāla, Kāliya Kṛiṣṇa, Lakṣmi, standing Narasimha, Ugra Narasimha etc. The corresponding northern *gōpura*, i.e., the *Aindu kuḷi-mūnruvāsal gōpuram* has the image of Eḍuttakai Aḷagiya Nainār on its lower *taḷa*. The south face of the southern Āryabhaṭṭāḷ gateway contains, in the two niches flanking the entrance, the two standing figures of Garuḍa and Cakrattāḷvār (Sudarśna) with hands in *anjali*. The *taḷas* above contain numerous deity figures in stucco. The Nāḷikēṭṭānṡāḷ has *dvārapālaka* images on both sides in the niches flanking the entrance. On the southern side are a pair of two armed deities called Bhadra and Subhadra. Correspondingly on the northern side and facing the sanctum are two more deities called Sankha-nidhi and Padma-nidhi. More details of these figures are furnished under 'iconography.'

The *vimāna* of the main shrine contains in its four gables in the four cardinal directions the images of Paravāsudēva in the south, Vēṇugōpāla in the east and standing Viṣṇu in the west and north. The *vimāna* of the Sēnaimudaliār shrine shows deity figures like Parasurāma, Narasimha, Vēṇugōpāla, Viṣṇu standing and Viṣṇu seated on Ānanta.

Sculptures in the Vēṇugōpāla Shrine

On the pillars of the Mahāmaṇṭapa : The tall pillars of the outer or *mahā maṇṭapa* contain on the faces of their rectangular blocks a few fine sculptures. One shows a four-armed standing Durga, her upper hands holding *śankha* and *cakra*, and the lower ones being in *abhaya* and *varada*. Her lion vehicle is seen behind. Another face of the same block shows her as

Mahiṣāsuramardhini with six arms. Two hands hold *śankha* and *cakra*, two sword and shield and the two others wield the spear, which is thrust into the buffalo head of the *asura*. The face behind this relief shows Ānjaneya. The block above, in one of its faces, shows Gaṇeśa. A relief in the neighbouring pillar and facing Mahiṣāsuramardhini depict a three faced standing Brahma holding *akṣamālā* and *kamaṇḍala* in his two upper hands. The two lower ones are in *abhaya* and *varada*. Among other sculptures adorning the pillars are standing and seated Viṣṇus, Kōḍaṇḍarāma, Rāma and Ānjaneya, Gajēndramōkṣa, *śālabhanjika*, mother and child and women in dance poses.

On the walls. The walls of the *mukhamanṭapa*, *antarāḷa* and *garbhagriha* contain a series of finely chiselled figures placed in niches between pilasters and florid *kumbhapanjaras*. Many of the figures are found mutilated. The disfigurements were probably caused during the Carnatic wars when the temple was occupied by the forces of the Muslim princes and their supporters. The south wall of the *mahāmanṭapa* carries the following figures (east to west) : a seated sage, a four-armed standing Viṣṇu (hands mutilated), Kōḍaṇḍarāma flanked by Lakṣmaṇa and Sita, Viṣṇu attended by dēvis, Gajēndra-mōkṣa, Kāliya-Kriṣṇa flanked by Gōpis, and a lady in a beautiful pose applying *tilak* on her forehead with her right hand and holding a parrot in her left and flanked by a female attendant on either side. The narrow wall at right angles to this wall and which links it with the wall of the *antarāḷa* contains a doorway flanked by a niche on either side. The first niche contains the figure of a finely attired lady in a graceful *dvibhanga* pose and the next that of a nude female trying bashfully to hide her private parts.

The southern wall of the *antarāḷa* shows a *stambhapanjara* flanked by a cow and a cowherd. The wall now takes a slight turn to the south and again turns west marking the commencement of the wall of the *garbhagriha*, whose south face shows the following figures : a standing smiling lady playing on the *vīṇa* (stem of the *vīṇa* is broken and missing), Vēṇugōpāla in the central *śāla* and a fine *śāla-bhanjika*, holding the branch of a tree with both of her hands. The back or west wall of the sanctum shows the following : a lady carrying a parrot, suspended in a swing and held by a chain, Vēṇugōpāla in the central *śāla* (with *vēṇu* mutilated), and another lady with a parrot, this time perched on her left hand. The north wall of the sanctum has the following sculptures : a lady painting *tilak* on her forehead with her right forefinger and holding a circular mirror in her left hand turning her head to her left in a fine *dvibhanga* pose, Vēṇugōpāla in the central *śāla* and

a lady playing on the *viṇa* (*viṇa* and hands are mutilated). Between every pair of figure sculptures is a florid *kumbhapañjara* placed between two pilasters. The north wall of the *antarāḷa* shows Varāha in the first niche and a window design in the second. Here the wall turns to the north marking the end of the *antarāḷa* portion and the beginning of the *mukhamanṭapa* portion. This west facing narrow wall corresponding to the one in the south, has two sculptures on either side of a doorway, viz., a *mithuna* couple and a female figure. The west wall of the *mukhamanṭapa* is not open to view as the same is blocked by the shrine of Amritakalasa Garuḍa.

Sculptures in the Nācciyār shrine

The Āḷvārs and Ācāryas in the Kalyāṇa Maṇṭapa: The covered southern *prākāra* of the Nācciyār shrine, otherwise known as the *Panguni Uttara Nācciyār Tirukkalyāṇa maṇṭapam*, has a number of finely carved images of the Āḷvārs and the Ācāryas adorning its pillars (eight in the northern row and seven in the southern). The eight pillars of the raised pavilion at its western end show Rāma, Lakṣmaṇa, Jāmbhavān, Angada, Vibhiṣaṇa, Sugrīva and two others, the whole group said to represent Vibhiṣaṇa-*saraṇāgati*. The pillars of the lower *maṇṭapa* show, in the southern row, from west to east, the three early Āḷvārs Poigai, Bhūtam and Pey, Tirumāḷisai Āḷvār, Nammāḷvār, Kulasēkhara Āḷvār and Periyāḷvār. The northern row shows, again from west to east, the Āḷvārs Toṇḍaraḍippoḍi, Tirumangai, Tiruppāṇ and Madurakavi and the Ācāryas Kūrattāḷvān, Tirukkacci Nambī, Rāmānuja and Piḷḷai Lōkācārya.¹ All except Nammāḷvār and Rāmānuja are standing while they are seated. All these are supposed to witness the marriage of the god and the goddess on the *Panguni-utiram* day during the *Āḍibrahmōtsava*.

Sculptures in the Mahāmaṇṭapa and the Prākāra in front: In the *mahāmaṇṭapa*, just outside the *mukhamanṭapa*, is a four-pillared pavilion in black basalt. Its pillars are slender, plain and round but the *sikhara* is very ornately engraved and is clearly of modern workmanship. The pillars of the *mahāmaṇṭapa* carry two figures with crowns, perhaps of royal donors, besides Yōga Narasimha, Bālakriṣṇa and Kōḍaṇḍarāma.

The pillars in the eastern wing of the *prākāra*, along the axis, have several interesting sculptures on the sides of their square blocks, viz., four royal figures, perhaps of donors, of whom one is a lady, Hanumān, Kōḍaṇḍarāma, Viṣṇu standing, Gaḷendra Mōkṣa, in which the two lower hands of Viṣṇu rest on the head and back of the elephant, Durga holding *sankha* and *cakra* and with lion behind, Bhū-Varāha, Matsyāvātāra, seated *gaṇa*, Vēṇugopāla with a cow and a serpent at his feet looking up and listening atten-

tively to the flute, circular *padma* formed by dancing women, *etc.* There is a fulsome image of a female *chau-i*-bearer on one of the pillars and there is an image of Venkatēsa placed on a round pedestal in the south.

In the outer maṇṭapa: The pillars of the huge outer open *maṇṭapa* contain worn out sculptures of Ānjanēya, warriors, scrolls *etc.* The central row contains nine Nāyak images.

The Kambar Maṇṭapa: There are a few well-executed sculptures adorning the sides of the rectangular blocks of the pillars of the ornate Kambar *Maṇṭapa* or the Rāmāyaṇa Arangēṭral *maṇṭapa*, viz., Gajēndra-mōkṣa, Bālakriṣṇa, Viṣṇu standing, Vēṇugōpāla, Hanumān carrying Rāma and Sita on his shoulders, a *mithuna* couple, Venkatēsa *etc.*

The Sesagirirayar Mantapa

While writing on the Śrīrangam temple western critics like Fergusson, Havell and Smith have made appreciative references to the 'horse court' and to the rearing horses of the pillars of this *maṇṭapa*, perhaps called after a Rāya chieftain. As already noted the northern-most row of pillars, excepting the extreme ones, have the famous horse brackets. There are eight such horse pillars. Each is about 19' high. The main shaft has a tall rectangular base (5' 6") and two more rectangular blocks above with intervening sixteen sided vertical portions each with an octagonal horizontal median band. At the base and the top are projections towards the north and in between is the horse bracket (9' in height) also facing the north. The base and the top as well as the rectangular blocks of the main shaft carry sculptures. From west to east the eight pillars carry the following sculptures.

(1) The west side of the base shows the figure of a royal person or courtier resting on a couch whose curtain is rolled up. A courtesan or female attendant is massaging his foot while another is fanning. This is found in the lower row. In the upper row are a *mithuna* couple, a lady in a dance pose and a *gaṇa*. The north face shows a *śāla bhanjika* flanked by *vyāḷas* below and a four-armed *gaṇa* above blowing *śankha*. On the eastern side are two figures of a hunter and huntress riding on birds in the lower stage and those of a man fighting a lion, and two warriors fighting with one another in the upper stage. These figures appear on the three sides of the northward projection from the base of the main shaft and the horse bracket stands above this projection. In this case the legs of the horse and the figures beneath the rearing horse are badly mutilated, while the head of the horse and the rider on its back are intact. The main shaft contains the sculptures of a warrior, Yōga Narasimha, Viṣṇu standing, Lakṣmi with lotus

bud in her left hand and a *gaṇa*. The upper part of the projection, *i.e.*, the portion above the animal bracket, shows shrine designs and ends up with a late Vijayanagar corbel, *i.e.*, with hanging pointed buds at the ends.

(2) On the west face of the projection from the base are three *gaṇas*, in the attitude of bearing the superstructure, in the lower stage, and two *mallas* (wrestlers) fighting, along with one, who appears to be a referee, in the upper stage. On the north side is a *gaṇa* in the same attitude in the lower stage and a lady standing and playing on the *viṇa* above. The east face again shows three *gaṇas* below and the scene above shows Vāli and Sugrīva fighting and Rāmā shooting an arrow from behind a tree. Above this base stand three attendants, of whom one is a *chatra* bearer (with one lower leg broken), appearing beneath the rearing horse, which appears fully bejewelled. The rider is pulling hard at the reins raising up the horse almost to a vertical position on its hind legs. The furious horse bares its teeth while the rider holds aloft the sword in his right hand ready to strike. It is a hectic moment captured and petrified for posterity to symbolise the triumph of Vijayanagar. Obviously referring to the fineness of the finish of these horse-brackets Percy Brown says that they are executed in a "technique so emphatic as to be not like stone but hardened steel."²

(3) The west face of the base shows two seated *gaṇas* in the lower stage and a lady and two men dancing in the upper stage with a *kōlāṭa* frieze in between. The lower part of the north face shows a *mithuna* couple flanked on either side by a *vyāḷa* with elephant below, while the upper part shows Bhū-varāha flanked on either side by a *vyāḷa* and elephant. The east face shows below a seated *gaṇa* flanked by a male dancer on either side and Vāli and Sugrīva fighting watched by Rāmā and Lakṣmaṇa above. Rāmā is not shooting but gesticulating to stop. This perhaps refers to Rāmā's inability to spot out Sugrīva from Vāli. Immediately above the base are three men. The first is carrying a lady under an arched parasol on his shoulders. He holds a sword in his right hand, and with his left, holds the left ankle of the lady. Above the parasol are two parrots on the two sides and in between on the rim, is a squirrel. Over this parasol rest the upraised forelegs of the horse. The rider holds the reins in his left hand and raises the sword with his right. There are two attendants below standing behind the hefty person carrying away the lady. The first has already driven his dagger into the right thigh of the abductor and behind him stands another bearing a water jar in his right hand. While the first figure is sparsely attired the two attendants are wearing vertically striped close-fitting trousers and long sleeved and fully buttoned coats and slightly conical caps, which are also striped.

There is a monkey seated near the latter attendant closing its mouth with one hand. The shaft has the following sculptures : man bearing *vimāna* in his hand (*Vibhīṣaṇa*), *Bhū-Varāha*, *Vēṇugopāla*, standing *Viṣṇu*, *Rāmā* and *Ānjanēya* sitting, and lady holding lotus bud with parrot perched on her right shoulder.

(4) The west face of the northward projection from the base shows a *gaṇa* between *vyāḷas* in its lower portion and in its upper extended portion it shows a man splashing water into the face of a lady by means of a syringe and the latter bashfully holding out both her hands against it. A female attendant holds a *cāmara*. The lower stage of the north face shows three *gaṇas* in a crouching attitude and another three standing above them in the attitude of bearing the piṭhe above, while the upper stage shows a *mithuna* couple in *coito* flanked by *vyāḷas*. The east face shows in its lower stage a *sāla-bhanjika* flanked by *vyāḷas* and in its upper stage two couples in dance poses. The horse bracket, this time, represents a hunting scene. Two huntsmen who stand below the rearing horse, wearing long 'pig-tails,' have driven their daggers into the eastern and western sides of the lower haunch of a rampant lion, on whose head rests the right foreleg of the horse while the left one rests on the upraised shield held by the left hand of the bigger huntsman below. A third huntsman, the smallest of a group of three, and a dog are also seen beneath the horse. The horse-rider has thrust his long spear into the open mouth of the lion. The points of the daggers as well as the spear are shown emerging out of the body of the lion. The upper part of the northward projection of the pillar is decorated with shrine motifs. This applies to the other pillars too. The main shaft of this pillar shows the following sculptures : *Ugra-Narasimha* in a standing pose, *i.e.*, standing on one leg while the other is folded up and on it *Hiranya* lies prostrate. Two lower hands of *Narasimha* press down the *asura* by gripping his crown and feet. Two more hands tear his belly while two others lift up the entrails garlandwise. The two uppermost hands hold *śankha* and *cakra*. This as well as an image of *Lakṣmi-Narasimha* in a standing posture is peculiar. The goddess is held here like a child. Two of the god's lower hands hold her ankles. One right hand holds the chin of the *dēvi*, while a left hand holds her right hand and another passes behind. The two upper hands hold *śankha* and *cakra*. Other images on the shaft are *Venkaṭeśa*, *Vēṇugopāla*, *Lakṣmi-Narasimha*, in the usual seated form, *Lakṣmi* seated on lotus, and *Viṣṇu* seated.

(5) The projection from the base, on its west face shows below a lady playing on the *vina*, flanked by *vyāḷas* and above are a hunting and a fighting

scene. The former shows a hunter, wearing a long pigtail, holding swords in both hands. He thrusts the sword in his left hand into the back of a tiger, which turns back only to receive the point of the sword in his right hand into its mouth. The north face shows *gaṇas* all over, one of whom is blowing a conch. The east face shows a *sāla-bhaṇjika*, flanked by *vyāḷas* in the lower stages and Rāmā and Lakṣmaṇa seated and attended by Hanumān in the upper stage. On this projection or pedestal stand three warriors, two big and one small. The former wear long 'pigtailed' and thrust their daggers into the sides of the rampant lion, which faces the horse. One holds up a shield with his left hand, while the other thrusts another dagger, held in his left hand, into the mouth of the lion. On this shield and on the head of the lion rest the forelegs of the horse. The rider raises aloft his sword but has turned away from the lion, which is being tackled by the men below. The main shaft shows the following sculptures: Viṣṇu on Gāruḍa, Viṣṇu seated with dēvi, standing Viṣṇu, Vēṇugōpāla with cow below, and Lakṣmi seated on lotus.

(6) The lower stage of the west face of the projecting base shows a lady playing on the *viṇa* flanked by rampant *vyāḷas*, while the upper stage shows a lady dancing along with two male and two female attendants. In the lower stage of the north face are *gaṇas* in the attitude of bearing the superstructure on their shoulders, while above is a man between two women in amorous poses. On the eastern side is the scene of the divine marriage (perhaps of Ranganātha and Nācciyār), attended by sages and deities in the lower panel, while above is the scene of *samudramathana*. The animal bracket in this case is purely decorative and does not represent a hunting or a fighting scene. Below the horse is the familiar *vyāḷa*-elephant motif with the proboscis and the trunk interlocked. The *vyāḷa* has fine trappings like those of the horse. On the east side stands an attendant holding up a shield with his left hand while his right hand is placed on his hip. On his shield and on the head of the *vyāḷa* rest the forelegs of the rearing horse. The rider's right hand with sword is mutilated. The sculptures on the shaft are Hanumān bearing Rāmā on his shoulder, Kōḍaṇḍarāma, Lakṣmi on lotus, Viṣṇu standing with dēvis, Lakṣmi Narasimha, etc.

(7) The west face of the projecting base shows below a man carrying a lady on his shoulders, the latter holding a parasol over her own head, flanked by *vyāḷa* and horse-rider. The upper stage shows a *mithuna* couple *in coito* and another pair of *mithunas*. In yet another pair we see a man splashing water in the face of a lady by means of a syringe and the latter holding out both her hands against it. The north face shows a *gaṇa* below

flanked by a princely figure on either side but in the attitude of bearing the superstructure and above is a tableau of three acrobats : a man and a woman bend backwards so as to bring their faces opposite and close to each other in a kiss and above them is another woman bending back and resting on her hands and feet on the bellies of the pair below. The east face shows below a royal hunting party in progress. First is a horse, rearing like the giant horse above, with a dog and an armed attendant below. The rider above holds the reins with his left hand and raises a sword with his right. Behind the horse comes an elephant with upraised trunk, bearing on its back a crowned figure, perhaps a king, and another elephant holding a long weapon which could be used both as axe and spear. In the upper stage, first, we see a *sāla bhanjika*, actually a huntress waiting beneath a tree, with a dog to her left and a female attendant to her right trying to remove a thorn from her upraised left foot. Next is a scene of two wrestlers preparing to fight and then that of a tiger lying prostrate, on its back, beneath an elephant, whose rider has thrust his spear into its mouth. Above this base the bracket shows the rearing horse with rider and a rampant tiger below and not lion as in the columns so far referred to. It is striped all over. The tiger is being tackled by three attendant warriors, all having ' pigtails.' One holds up his shield with his left hand and with his right drives his short sword into the left lower haunch of the tiger, while the other, standing on the opposite side, drives a dagger into the right haunch of the animal with his left hand while with his right he drives a sword into the chest of the animal, *i.e.*, the portion between the two upraised forelegs. The rider, who has turned left and lifted up his sword with his right hand, has his attention turned elsewhere, confident that the tiger is being tackled by his men below. The third and smaller attendant warrior has lifted up a shield with his left hand while his right rests on his hip. A dog is also shown clearly. The shaft shows the following figure sculptures: Viṣṇu seated on an elephant facing sideward *i.e.*, with both legs hanging on one side of the elephant, and with *prabha* around, an umbrella rising from its *śimhalalāṭa* crown, hunter standing on a tiger, which pounces on a stag, lady playing on the *viṇa*, Durga seated on a lion with *prabha* around, Lakṣmī on lotus, *etc.*

(8) The lower stage of the west face of the projecting base shows *gaṇas* below and Ānjanēya fighting with *Rākṣasās* above. The upper stage shows Ānjanēya receiving instruction from a *yōgi*. Between the two stages is a frieze of *hamsas*, which runs around the base. The north side shows in the lower stages *gaṇas* below and Rāma conversing with a *ṛṣi*, while the upper stage shows Ānjanēya bringing *Sanjīvi parvata* with a warrior tied in

his tail. The east face shows, in both its stages, Ānjaneya with an attendant *vānara*. In the upper stage the former is dropping some object with his face turned, with his left hand, into a round vessel held up by the latter from behind. Every scene in this base is flanked on either side by a pilaster in addition to a *vyāḷa*. The bracket above shows the rearing horse with rider facing a rampant tiger as in the previous case. Here also are three men beneath the horse, the first two driving their daggers into the haunches of the striped tiger from two sides. One holds up a shield with his left hand while the other thrusts a spear into the mouth of the tiger. Here too the rider lifts up his sword with his right hand turning away from the scene below. The shaft shows the following sculptures: Ānjaneya emerging out of the body of an alligator, Viṣṇu seated on five-hooded Ananta with *prabha* alround, Yōga Narasimha, Rāmā and Lākṣmaṇa, rider on *vyāḷa*, etc.

The rest of the pillars have each a pilaster and carry sculptures on their rectangular bases and blocks but their finish is poor. These include *mithunas*, Garuḍa, dancing women, Ānjaneya seated on his tail coiled up, three-faced bearded sage (Brahma) doing penance standing on one foot, Kṛiṣṇa, the Dasāvātāra images and a few portrait sculptures.

The Garuda Mantapa

The double *makaratōraṇas* appearing over the pavilions adorning the outer sides of the wall of the Garuḍa shrine carry a few interesting sculptures. On the southern wall e.g., the *tōraṇa* carries two representations of an elephant being chased by a lion, who has his jaws on its back. On the eastern wall the *tōraṇa* carries a geometrical design at the top and in the centre Bālakṛiṣṇa, worshipped by two *gōpīs* on either side bending backwards in a dance pose and with hands in *anjalī*. The *tōraṇa* on the western wall has the figure of Lakṣmī seated on lotus between two elephants, which turn their heads and look back.

The central row of pillars in the Garuḍa *Maṇṭapa* carry interesting Nāyak images, which will be dealt with under 'portrait sculptures'. The rectangular blocks of the other pillars carry, as usual, deity and other sculptures, viz., standing Viṣṇu, Vēṇugōpāla, Venkatēswara, Kōḍaṇḍarāma, Kālīya Kṛiṣṇa, Yōga Narasimha, Kūrma and Matsyāvātārās, *sāla-bhaṇīka*, *mithuna* figres, hunter with a chain of birds slung on his left shoulder, *yōgi* in penance with hands uplifted, branches of trees or scrolls issuing from the mouths of *makaras* and *vyāḷās*, etc. Siva as Bhikṣāṭanamūrti is found on one of the pillars in the north eastern corner. This is peculiar in a Vaiṣṇava temple.

Sculptures in the Mantapas of the Southern, Western and Northern wings of the second (Kulasēkharan) prakāra

The Ūñjal (Swing) Maṇṭapa: The rectangular blocks of the pillars here, including the bases, carry numerous deity, human and animal figure sculptures, viz., standing Viṣṇu, Ānjanēya, Rāma, standing Narasimha, Bālakriṣṇa, Venkatēswara with his characteristic poses of the lower hands i.e., the left one at *kaṭi* and the right in *varada*, a royal figure, wearing a tall crown and with hands in *anjali*, Matsyāvatāram, lady with parrot, bearded sages, *mithunas*, *Gaṇḍabhēruṇḍa*, *vyāḷas*, etc. The *vyāḷas* which appear as brackets in the front row of pillars seem to have had loose stone balls in their mouths, of which only one now remains.³

The bases of the tall pillars in the covered *prakāra* below this *maṇṭapa* carry sculptures of sorts including *mithunas* and geometrical designs.

The pillared corridor: The pillars of the long narrow corridor of the western Kulasēkharan *prakāra* carry numerous sculptures on the sides of their rectangular bases and tops. They include scrolls, geometrical designs, birds, human, animal and deity figures. The sculptors seem to have freely indulged in erotic subjects in this corridor and the *maṇṭapa* in the north to which it leads. Besides a few *mithuna* couples in *coito* in fanciful poses, a figure with hands in *anjali* is shown emerging from the womb of a lady. Among the deities are Rāma, Vēṇugōpāla, Matsya and Kūrma *avatārs*, Ānjanēya, Garuḍa, etc. The pillars of the Dorai *maṇṭapa*, and its eastward extension along the northern *prakāra* contain similar sculptures. Here the two central rows of pillars carry on the sides of their rectangular blocks the figures of Kriṣṇa, Vāmana, Parasurāma, Matsya, Kūrma, Varāha, Narasimha and Rāma *avatārs*. Other pillars carry a variety of sculptures e.g., warriors, horsemen, *mithunas*, a design formed of intertwining cobras, etc.

The pillars of the *maṇṭapas* in the first (Rājamahēndran) *prakāra*, e.g., the Arjuna *maṇṭapa*, carry geometrical or scroll designs but not deity or human figure sculptures. The western *prakāra* has the ivory images of Vijayaranga Cokkanātha Nāyaka and his family, which are described in the following section.

Portrait Sculptures

Figure sculptures, which are supposed to be those of the donors and their wives, are found as early as the period of the rock cut Buddhist *chaitya grihas*, e.g., the one at Karle.⁴ Pallava monuments of Mahābalipuram give the figures of Simhaviṣṇu and Mahēndravarman with their queens. These sculptures follow the style of their periods and seem to be idealised repre-

sentations rather than exact reproductions of the originals. The Cōla temples have a few examples.⁵ True portrait sculpture may be said to begin in the Vijayanagar period, say from the days of Kriṣṇadēvarāya, and made much progress in the Nāyak period. The Srīrangam temple has many such portraits both in stone and stucco but unfortunately they do not have labels to show to whom they belong. Wherever builders of the structures where these are found are known it may be taken that they represent them. But even this is not possible in most cases. The sculptures, however, may be studied as interesting pieces of art throwing light on the royal apparel of the times. Some tentative identifications may also be hazarded.

Sculptures of the Ālvārs and the Ācāryas in the Nācciyār Prākāra maṇṭapa: It is the practice in the Srīrangam temple for the God to call on certain festive occasions, the Ālvārs and the Ācāryas and honour them in a particular order recited by the priest. As referred to earlier the covered southern promenade of the Nācciyār shrine contains, on the front faces of its two rows of pillars, slightly less than life size sculptures of these, almost in the round. As the Nāyaks of Madurai are said to have reconstructed the shrine and its *maṇṭapas* it may be presumed that these belong to the Nāyak period, say the 17th century. Almost all the figures have their hands in *anjali* because they are supposed to be waiting on the goddess seated in the raised pavilion in the west to receive honours. Hence, e.g., Tiruppāṇālvār is not shown in the attitude of playing upon the musical instrument called *yāl* and Tirumangai Ālvār is not holding the sword and the shield as they are usually portrayed. The first three Ālvārs, Poigai, Bhūtam and Pei are shown with *sikha* tied up in a round shape. Tirumāḷisai Ālvār too is similarly portrayed. Nammālvār is seated in the *vyākhyāna-mudra*. Kulasēkhara Ālvār, who was originally a Cēra king, is shown with a tall crown and wearing jewels. Periyālvār and Toṇḍaraḍippoḍi Ālvār resemble the first three Ālvārs. Tirumangai Ālvār's hands wear cymbals at the wrists. Madurakavi Ālvār is shown with a round tuft and hands in *anjali*. Kūrattālvār is shown with a big round knot of hair above his head and wearing jewels. Tirukkaccināmbi is similarly represented but with less ornaments. Uḍayavar or Rāmānuja is seated with a shorn head and holding the *kāṣāyadaṇḍa*, the mark of a *sanyāsin*.⁶ There is a tradition that Rāmānujadāsan, a sculptor-*śiṣya* of Rāmānuja, produced, "in the course of exclusive interviews with the latter" an image of his *guru*, "which was his exact replica."⁷ This image was installed in Srīperumbudūr, the birth place of Uḍayavar. According to another tradition as recorded in the *Guruparamparai* of the Third Brahmatantra-Swatantra Jiyar Rāmānuja embraced three images of himself produced before him, thus imparting to

them his own powers, and directed that they should be installed in Śrīrangam, Śrīperumbudūr and Tirunārāyaṇapuram. It is true, however, that all images of the teacher conform, like the images of the Buddha, *e.g.*, to an original standard. Piḷḷai Lōkacārya is shown with a close fitting cap covering his shorn head and *muṇḍu*, *i.e.*, *dhōti* without *kaccam*. A band of beads, perhaps of *tuḷasi*, is worn on his left shoulder.^{7a}

Donor memorials in the maṇṭapas of the Nācciyār shrine: There are two portrait sculptures on the pillars of the *mahāmaṇṭapa* (Navarātri *manṭapa*) of the Nācciyār shrine. They are typical Nāyak images but are smaller and less life-like than those of the Garuda *maṇṭapa*. Each is 2' 6" in height and shows a tall cylindrical crown, the top of which is curved forward. The pillars of the large *maṇṭapa* in the east lying outside the *prākāra* contain nine more images in the central row a few of which wear turbans. These are much worn out. The images most probably represent the brothers of Cokkanātha Nāyak (1609-82) and their near relations or officers, who are said to have rebuilt the Nācciyār shrine and its "frontal *maṇṭapa*."⁸

In the Sēṣagiriṛāyar maṇṭapa: A few pillars in the interior of this *maṇṭapa* show portraits. On a pillar a man and a lady are shown wearing *dhōti* and *sāree* which are so fine that they reveal the limbs. The man wears a tapering crown. Both are in the attitude of worship. They are flanked by two men, of whom one wears a turban with folds passing one over the other on either side and with a central raised bunch of folds. Another pillar shows two more men, one of whom wears a similar turban. On their sides, *i.e.*, on the other sides of the same pillar, are *chauri*-bearers and two lesser figures. The group most probably represents a chieftain of Vijayanagar, who erected the *maṇṭapa*, his wife, ministers and attendants. There is precious little information available about this builder.

The Nāyak figures in the Garuḍa maṇṭapa: Groups of Nāyak figures, of kings with queens and attendants, princes and generals or ministers carved on eight pillars of the Garuḍa *maṇṭapa* without labels, are easily the finest portrait sculptures in the Śrīrangam temple. They appear on the bases of the central row of pillars (north and south), executed in black basalt, and are almost life-size. All have their hands in *anjali*. In the absence of any direct evidence the figures may provisionally be identified with Cokkanātha Nāyak and his four brothers Muttu Aḷakādri, Acyutappa, Kriṣṇappa and Vaḷḷappa.⁹

Proceeding from the south to the north we have first a pair of images each on the two pillars to the north of the Garuda shrine. Each image has a miniature female figure shown lower down, representing perhaps the

spouse of the king or royal personage shown above. The hair of the men is done up in a round shape and covered by a bejewelled cap of similar shape. The cap strings hang on the left shoulder. They wear two or more garlands of precious stones, wrist-bands, armlets and girdles, in which are tucked ensheathed daggers. The *dhōti* is diaphanous and shows the kneecaps and the legs below, while above the knees it has a double fold. The round tuft of the man facing east is done to his left. Next to him stands another person with a similar hair-do and wearing a minimum of garment. The next pair of pillars carry similar figures. Of these the western figure is corpulent and shows a big paunch. The fore-head carries the *Tenkalai* Vaiṣṇava mark. This mark is found on the other figures too. Judging from the crown and jewels worn he appears to be the chief of the whole group. He is flanked on either side by a short female figure, which is also the case with the figure opposite. Among Nāyak portraits such a corpulent figure is associated by some with Tīrumala Nāyak.¹⁰ This feature alone cannot obviously be regarded as a decisive factor in identification. A group of five bronzes representing two men and three women, kept in the museum of the Śrīrangam temple, perhaps represent Cokkanātha and his brother Muttu Aḷakādri with their wives. Both the figures are heavy and show protruding bellies. The corpulent Nāyak figure with hands in *anjali* facing north (*i e.*, towards the main shrine) boldly portrayed on the south eastern pillar of the Tiruvandikkāppu *maṇṭapa* seems to be that of Cokkanātha as it was built, according to the *Oḷugu*, with his help.¹¹ Tīrumala Nāyak, it may also be noted, was, according to the *Kōil Oḷugu*, hostile to the Śrīrangam temple.^{11a} The next six pairs of pillars do not have portrait sculptures but the two pairs farther up have. The first pair of images have, each, *chauri*-bearers on either side, lower down, and look younger than the others. One has a bejewelled conical cap whose upper end is bent forward. The next and last pair are typical of the rest. Anklets are worn, in these cases, only in the left leg. They carry their daggers in their belts, the handle of one of which is shaped like the figure of baby Kṛiṣṇa. Writing in 1931 and referring to these images T. G. Ārāvamudhan said : " They seem to be effigies of the Nāyaks of the Madura line, but owing to absence of inscriptions and even of reliable traditions and to the sculptures being disfigured with thick coats of white-wash, we are not able to say positively whom they represent"¹². Now the sculptures are bare, clean and without any lime-wash.

The row of pillars behind the Garuḍa shrine in the Garuḍa *maṇṭapa* contains seven Nāyak figures but are smaller in size and less significant than those described above.

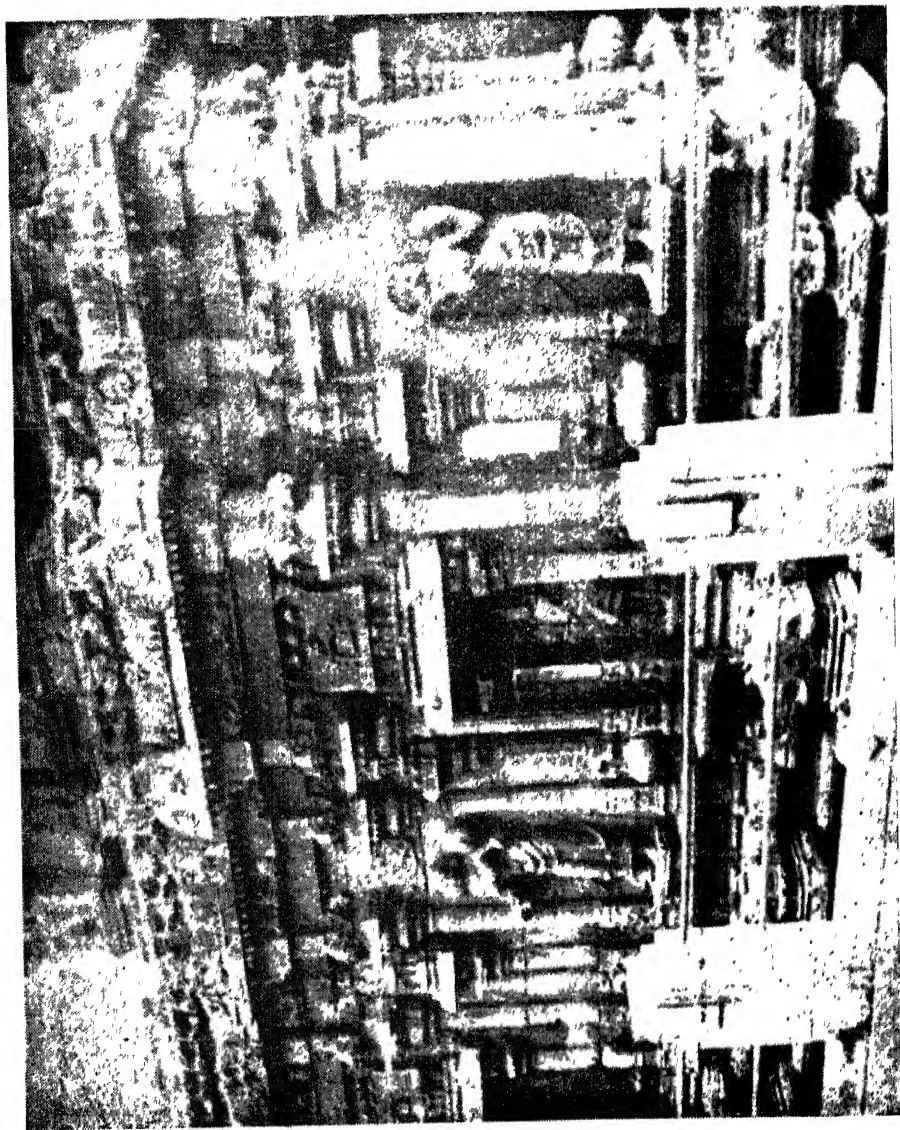
The two niches on the north face of the Nānmugan *gōpura* have two images in plaster, each about 4' in height wearing a loose flowing robe, resembling a gown, secured at the hip by a scarf, and a turban. The niche to the west of the entrance contains in addition to this image that of a youngster, which looks like a page waiting at the entrance. As the *gōpura* appears to have been renovated several times it is well-nigh impossible to attempt an identification of these figures in the absence of any direct evidence.

Tōnramallar-Nāiḍu and his wife : In the south-eastern part of the third (Ālināḍan) *prākāra* are two images in stone of Tōnramallar Nāiḍu and his wife. The first is a life-size statue of a Hindu chief (5½'), armed with a sword tucked in his belt. His tuft is done up to his left. The upper part of the body is bare. The Vaiṣṇava mark is applied on his forehead. In the absence of reliable evidence, which would help an identification, he may tentatively be identified with Lala Tōdar Mall, a general of Sādatullah Khan (1710-32), the first Nawāb of the Carnatic. He seems to have played a notable part in preserving the Hindu temples of the Carnatic, particularly those of Tirupati, Kāñchipuram and Śrīrangam during the confusion following the death of Aurangzeb. In Tirupati there are copper plate images of Lālā Khēm Rām, i.e., Tōdarmal, his mother Māta Mōhan Dē and his wife Pitā Bibi. There is no doubt that he was a Hindu though he might have grown a beard and worn a turban in Muṣlim fashion as testified to by the Tirupati-Tirumala group of images. In the Viṣṇu temple at Kāñchipuram there is a group of bronze images of Tōḍaramalla, who recovered the procession image of the God from the chieftain of Uḍaiyarpāḷaiyam in 1710 at the behest of his guru, Āttan Jiyar. Tōḍaramalla was a Hindu name, e.g., Ramayāmātya Tōḍaramalla was the author of a musical treatise of the 16th century called *Svaramēḷakalānidhi*.¹⁴ It is likely that the image of Tōḍaramalla was set up in the Śrīrangam temple sometime late in the 18th century. It is no wonder that in the Nāyak period he was called Tōnramallar Nāiḍu, *Nāiḍu* being a common suffix derived from *Nāyaka*. There are two images of Tōḍaramalla and his wife in the Āñjaneya-swamy temple at Muḷbāgal (near Kōlār).

Vijayaranga Cokkanātha and his family : The western promenade of the first *prākāra* contains the life size ivory images of the Madura Nāyak, Vijayaranga Cokkanātha (1706-1732) and his family. These are plain but beautifully shaped images wearing the minimum of ornaments and apparel. The bigger pair (northern) represents Vijayaranga and his queen Minākṣi and the slightly smaller pair (southern) his adopted son, Vijayakumāra, and



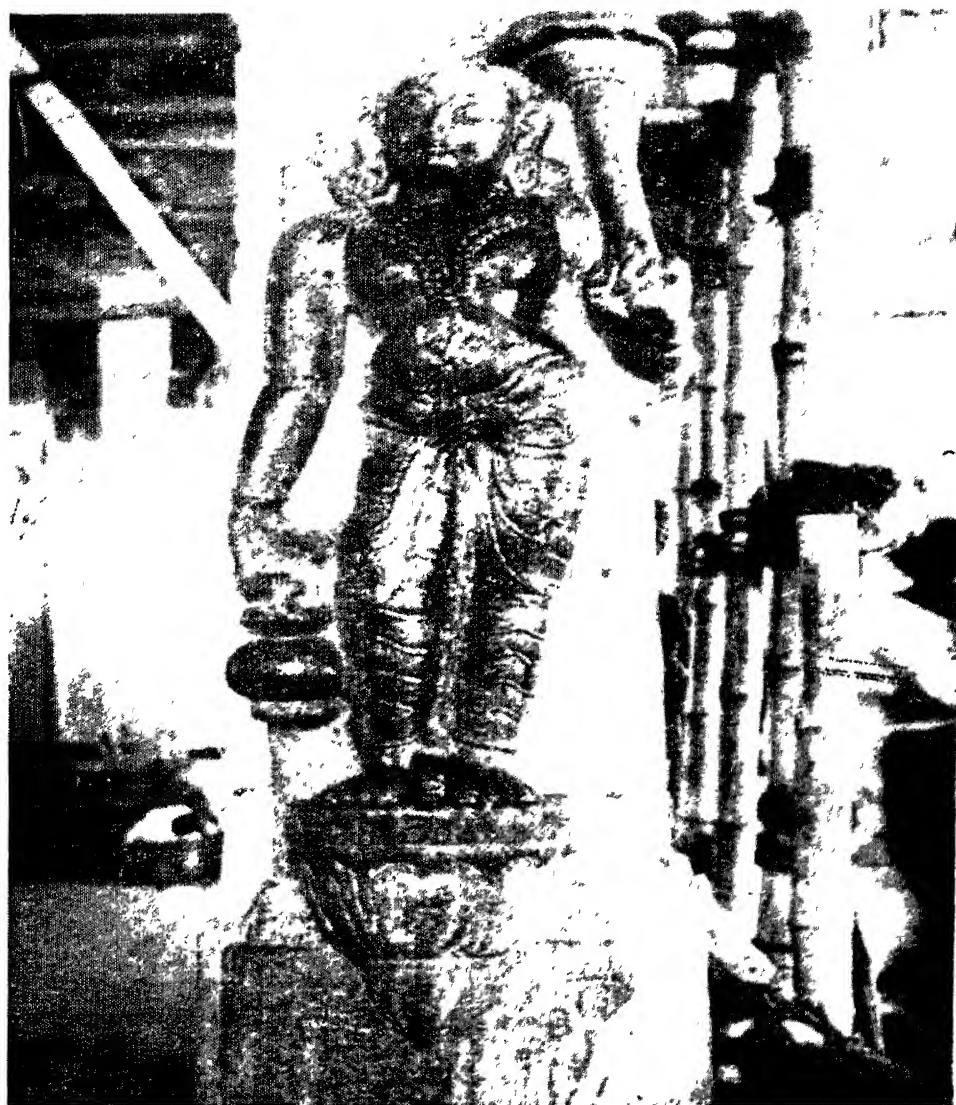
Vēṇugōpāla Shrine — Wall - detail.



Vēṇugopāla Shrine — wall decorations.



Sēṣagirirāyar Maṇṭapa — Horse brackets.



Vāmana
Sēṣagirirāyar Maṇṭapa
(Sculpture on pillar)



Ānjanēya (coming out of the crocodile demon)
Sēṣagirirāyarmaṇṭapa
(Sculpture on pillar)



Sēṣagirirāyar maṇṭapa
Narasimha (Sculpture on pillar)



Sēṣagirirāyar maṇṭapa
Brahma doing penance
(sculpture on pillar)



Cakrattaḷvār shrine
Sculptures on pillar – Narasimha
coming out of pillar and
fighting Hiranyakasipu.

Shrine of Srīranga Nācciyār — Southern *prākāra maṇṭapa*



Kulasēkara Ālvār on pillar

Shrine of Śrīranga Nācciyār (same maṇṭapa)



Tirumangai Ālvār



Pīḷḷai Lōkācārya



Shrine of Śrīranga Nācciyār
Chauri bearer
(Southern *Brāṅkāra* maṇṭapa)

his wife. They appear to approach the God singing in an ecstatic mood with the right arm raised. It may also be interpreted that the raised hand indicates the attitude of plying the *chauri* in the presence of the God. Or it may be regarded as a dance pose. The king was a patron of dance and music and maintained a *nāṭakaśālā*. "The statues are made of a core of sandalwood which is coated with ivory, and so excellent is the workmanship that it is difficult to discern the joints."¹⁵

General Remarks

From the foregoing study of sculptures in the Śrīrangam temple the following conclusions may be drawn. Deity sculptures in deep set niches in the walls of shrines are rare. They are found mostly on pillars and in small niches in the *adhiṣṭāṇa* or in the central spaces of *tōraṇas* above pavilion ornaments and on the *gōpuras*. In the Vēṇugōpāla shrine, e.g., portraits of women differently disposed, playing on the *viṇa*, applying the *tilak*, holding a parrot, etc. are more prominently shown in the niches than the deities themselves. In the earlier periods of the Pallavas, the Cāḷukyas and the Cōḷas, on the other hand, the deities were displayed in heroic proportions. One explanation for this feature perhaps lies in the multiplication of shrines and subshrines in the temples of the Vijayanagar period which provided a great scope for making several images meant for actual worship while the outer walls were put merely to a decorative use. The deity sculptures, though relegated to the sides of the pillar-blocks, interest one by means of their variety. Almost all the manifestations of Viṣṇu are represented on the pillars of the various *maṇṭapas*. Though narrative sculptures are absent in this temple as are found in the Hazāra Rāmaswamy temple at Hampi or the Cintāla Venkaṭaramaṇa temple at Tāḍpatri some sort of continuity is sought to be kept between two or three sculptures appearing on the same pillar, e.g., Hiraṇya and Nara-simha fighting, Ugra Narasimha and Lakṣmī Narasimha appearing one above the other on the blocks of the same pillar. Thus the pillar in the north-east corner of the *mukhamaṇṭapa* of the Tirukkaccinambi shrine shows nine different forms of Narasimha, viz., the god coming out of the pillar, standing and fighting with Hiraṇyakaśipu, Ugra Narasimha (with Hiraṇyakaśipu stretched on his lap), Prahlāda trying to pacify the god, Lakṣmī Narasimha, Yōga Narasimha, the god seated on Ananta, seated on a pedestal and in a standing pose.

While interest in deities was transferred to the icons non-iconic figure sculptures and carvings received particular attention in the Vijayanagar

CHAPTER IV ICONOGRAPHY

Section I

THE GODS

Ranganātha

The sanctum image (the *mūla* or *dhruva bēru* of Ranganātha) is of mortar and is about 15' in length. The much bigger Anantaśāyi of Anantāsayanam (Trivandrum) is also of mortar. There is, however, no rule that the *śayana* or reclining forms of Viṣṇu have to be made of mortar. Temples with stone images are not rare. Obviously it is easier to construct out of mortar the serpent-couch of the God lying on it rather than cut the whole in rock. The couch of Ranganātha is about 3' in height and the hoods, which are five in number, rise to about 6'. It is the privilege of Viṣṇu images alone to be represented in *śayana* forms in addition to the *stanaka* (standing, and *āsana* (seated) forms. Each one of these three forms has four varieties, viz., *yōga*, *bhōga*, *vīra* and *abhicārikā*. In the *yōga* variety the God appears alone in a *yōgic* aspect and is worshipped by *yōgis*. In the *bhōgā* variety, He appears fully bedecked and with the *Devis*, *Srī*, seated near the shoulders and *Bhu*, near the feet, and is worshipped by those who desire riches and enjoyment. In the *vīra* variety He is endowed with all weapons, *śankha*, *cakra*, *gada*, *dhanus* and *khaḍga* and is worshipped by those who desire power. The *abhicārika* variety is considered to be an undesirable form, producing evil, and is to be set up outside a village or town. It is worshipped by those who want to destroy their enemies. The *Śrīrangam* image is *yōgaśayanamūrti*.

Viṣṇu in the *yōgaśayana* form has to be represented with only two arms. While three-fourths of the body lies flat, one-fourth, i.e., the head portion, is slightly raised and turned so as to give *darsan* to the worshipper. The right arm is folded and the hand placed near the *kiriṭa* while the left extends alongside the body, the hand touching the left thigh. The left leg is slightly bent and raised while the right is stretched out. The eyes are half open.

Yōgaśayanamūrti images seem to be rare, while *Bhōgasayanamūrtis*, i.e., accompanied by the Goddesses, are common. In *Śrīrangam* Ranganātha lies facing south, the head resting in the western direction and the legs extended towards the east. The lying posture as well as the different parts of the divine frame and the ornaments which adorn them

have been described by the Ālvārs in terms of ecstasy, particularly by Tiruppanālvār. The image is adorned with *kiriṭamakuṭa*, *ratnakunḍalas*, *hāras*, *yajñōpavītu* and *pītāmbara* worn as *pūrṇōruka*.

The sanctum contains the metallic procession images of the God (Aḷagiyamaṇavaḷan, i.e., the 'Beautiful Bride-groom', who married Āṇḍāl) and the Goddesses, Śrīdēvi and Bhūdēvi. These are taken out in procession on festive occasions. The god (2'6") stands on a lotus pedestal and has four arms, the two upper carrying *śankha* and *cakra*. The right lower hand is in *abhaya* while the left one holds the *gada*. He is flanked by two miniature *dvārapālas* at ground level. Being the main procession image it is adorned with *kiriṭa* and numerous ornaments, e.g., a variety of necklaces, from close-fitting to long ones reaching down to the knees, *kunḍalas*, *prabhas*, pearl garments etc. There is a similar image of the god kept in the south-east corner of the sanctum called the *Yajnamūrti* or *Tiruvarangamāḷigaiyar*. There are also miniatures (1' each) for *snānam* (bath), *śayanam* (sleep), *hali* (food) and *tirtam* (water).

Paravāsudeva

The *Pancarātragama* considers four out of the numerous forms of Viṣṇu as being of special importance, viz., Vāsudēva, Sankarṣaṇa, Pradyumna and Aniruddha. Of these four the first is considered supreme or *Para* Vāsudēva and from Him sprang the other three.³ The image of Paravāsudēva boldly portrayed on the big southern gable of the *Śrī-ranga-vimānā* is a four armed standing image of Viṣṇu in *samabhanga*, the two upper hands holding *śankha* and *cakra* while the two lower hands are placed flat, palm downwards, on two lotuses. He wears a tall *kiriṭa*, necklaces, bracelets and other ornaments. He has no attendant deities or Dēvis but seated Lakṣmi carved on the right chest. The lower part of the legs, including the knees, is not shown, but is covered by the pedestal, beneath which are moulded out of plaster two horses in a galloping posture in the two corners and five *gaṇas* in between in the attitude of bearing the pedestal on their backs. The first has a ram's head and the other four human heads. On the two sides of the pedestal are two miniature elephants shown as though they are coming out of the wall, in other words, the fore-part alone is shown. Beneath the pedestal is a deep niche surmounted by an *āyatāsra sikhara* with three *kalaśas* and containing a standing image of *Bhūdēvi*, shown only from head to the hip. The feet of the deities are not shown because otherwise they would, it is said, be treading upon the shrine below where Ranganātha lies in *Yōga-nidra*.

Tīrttakkarai Vāsudēva Perumā!

In the north-western corner of the third *prākāra* lies a shrine of Vāsudēva Perumāḷ. The significance of 'tīrttakkarai' is not clear; perhaps it means 'Vāsudēva on the banks of the river (Kāvēri)'. The sanctum contains a four armed standing image of Viṣṇu, about 6' in height, the two upper hands holding *śankha* and *cakra*, the lower right hand being in *abhaya* and the left holding the *gada*. There are also small bronze *utsava bēras* of Viṣṇu, Śrīdēvi and Bhūdēvi.

Narasimha

Narasimha is usually represented in four forms: (1) *Kevala* or *Yōga* Narasimha with the God seated in the *utkuṭika* pose, i.e., both the legs folded with the knees slightly raised and the trunk held in *samabhanga*, the difficult position being maintained by means of a *yōga-paṭṭa* or belt, which goes round the forelegs and the waist. The God has four arms, the back ones holding *śankha* and *cakra* while the fore-arms are extended and rest on the knees. (2) *Sthauna* Narasimha is Narasimha coming out of the pillar and fighting with Hiraṇyakaśipu, both standing. He may have eight or more arms carrying different weapons effectively tackling the *asura*, who has only two arms. (3) *Ugra* Narasimha or Narasimha in fury is the God killing the *asura* who lies prostrate on his lap. He is seated with the left leg folded and the right hanging down, the foot resting on the pedestal beneath the seat. He may be represented with eight or more arms. "If the figure of Narasimha is sculptured with only eight hands, two of them should be employed in tearing open the belly of Hiraṇyakaśipu, while four others should carry the *śankha*, the *gada*, the *cakra* and the *padma*. The remaining two should be holding the drawn out entrails of Hiraṇyakaśipu garland-wise."⁴ (4) *Lakṣmi* Narasimha represents the God with Lakṣmi seated on His left thigh in the *ālingana* pose with His wrath abated. The two upper hands hold *śankha* and *carka*. The right lower hand is in *abhaya* while the left arm passes behind the *Dēvi*, who holds a *padma* in her left hand and passes her right arm behind the back of the God. Prahlāda and Nārada stand in worship and adoration.

The stucco image of *Ugra* Narasimha in the Mēṭṭaḷagiyaśingar shrine appears to be a slightly enlarged version of the original image on the *Aindu-kūḷi-mūnru-vāsāl gōpuram* and is about 5' in height. It has eight arms. The right uppermost hand is shown lifted up as if to strike a blow with its palm at the prostrate demon on his lap, a pose which has given to the image the name 'Eḍuttakai Aḷagiya-nainār', i.e., "The beautiful God

with the arm uplifted.” It is not a true *abhaya* pose, in which the right palm is held near the chest. A similar pose of one of the right hands of the god is found in the Sthauna-Narasimha forms at Ellora and Daḍikkombu (near Diṇḍigal, Madurai District)⁵. The next lower right hand holds the *cakra*. The corresponding left upper hand holds *śankha*. Two hands are plunged into the belly of *Hiraṇya*, while two more pin down the *asura* gripping him by his crown and feet. One of the left hands holds *vaḷaya*. He wears a tall *kiriṭa-makuṭa*, *Yajñōpavīta* and several *graiṇyēyakas* or necklaces. He has no attendant deities. There is a corresponding *utsava-bēra* of 1', one of the right hands of which holds a sword. An image of Lakṣmi on the opposite *gōpura* is supposed to be the Nācciyār or goddess for this Narasimha.⁶

There is a life-size image in mortar of Yōga-Narasimha in a deep niche set below ground level in the north-eastern corner of the *Tiruvuṇṇāḷi*. It is true to the description of Yōga-Narasimha given above.

The Kāṭṭaḷagiasingar shrine, a few furlongs to the east of the Śrīrangam temple, contains a fine image of Lakṣmi-Narasimha in stone in the sanctum as the *mūla bēra* and there is no corresponding miniature procession image in metal. This image is about 8' in height. While the upper hands of the god hold *śankha* and *cakra* both the lower hands are in *abhaya*, which is peculiar. Lakṣmi, seated on his left thigh, holds buds in both her hands. The god and the goddess wear *kiriṭas* and several ornaments. The image is reproduced in stucco in the central *śālas* of the two *taḷas* of the *vimāna* above the *garbhagriha*.

The *mahāmaṇṭapa* of the Kūrattāḷvār shrine contains a small image in stone of Lakṣmi-Narasimha housed in a cell in the south, while a corresponding bronze image (1') is kept on a pial in the *antarāḷa* of the same shrine. These *mūla* and *utsava bēras* of Lakṣmi Narasimha are said to have adorned the Karaiaḷagiasingar shrine set up by Kūranārāyaṇa Jiyar to the west of the Jambukēśvaram temple.⁷

Among the sculptures of Narasimha appearing on pillars one is interesting. One of the nine forms shown on the rectangular blocks of the pillar in the north-east corner of the Tirukkacci Nambi shrine shows the god seated in *virāsana* on Ananta with the hoods going above. His upper right hand holds *śankha* and the upper left *jwālā* while the lower hands are in *abhaya* and *varada*.

Kriṣṇa

The image of Kriṣṇa “should be made to have a *kiriṭa* on the head or it should be shown that the hair is tied up in a knot on the top of the

head. In the right hand a peculiarly curved stick should be carried...and the left arm should be lifted up and bent at the elbow: the palm of this hand has to be facing downwards. This hand may carry a *śankha* also.”⁸ The curved stick mentioned here is the shepherd’s hook, which is shown in images as a stick curved at the top and carrying a *cakra* in the curved portion. To his right and left Rukmiṇi and Satyabhāma are to be represented. The former image should have a golden complexion while the latter a dark complexion. Sometimes Kṛṣṇa is shown with a single *dēvi* to his left, his arm resting on her shoulder. Kṛṣṇa’s forms are many. Navanitanrittāmūrti shows him “dancing with joy for having secured a ball of butter to eat.” The forms of Vēṇugōpāla or flute playing Kṛṣṇa, Kāḷiyamardhana or Kṛṣṇa dancing on the head of the venomous Kāḷiya serpent (and killing him), Gōvardana-dhara or Kṛṣṇa holding up the Govardhanagiri to protect the cowherds and cows from Indra’s wrath, which descended in the form of rain, and Pārthasārathy or Kṛṣṇa as the charioteer of Arjuna preaching to him the *Bhagavadgīta* on the field of the Kurukṣētra battle are well known. As Kṛṣṇa is worshipped as a child, as a youth and as an adult and as each stage is associated with several *lilas* there is no end to the forms in which the God may be worshipped. Kṛṣṇa may also be represented, especially as a *Kautukabēra* or procession image, in the simple form of Viṣṇu with four arms.⁹

The Śrīrangam temple has several icons of Kṛṣṇa. In the south-eastern corner of the *kiḷi-maṇṭapa*, in the first *prākāra* (Rājamahēndran tiruvīdi), is a small Kṛṣṇa shrine facing west and containing the *mūlabēra* of Kṛṣṇa as Navanitanrittāmūrti (1’) with a butter ball in his right hand. The child-god is supposed to be dancing in high glee. The right leg, which rests on the *padmapīta*, is slightly bent at the knee; the left foot is lifted up to the level of the right knee and the left hand is stretched out sideward. The god wears a *kiriṭa*, *graivēyakas* and *kaṭi-bandha*. Behind this image is another stone image, viz., Vāsudēva-Kṛṣṇa (2’ 6”), holding a milk vessel in the right hand and *śankha* in the left. He is flanked on either side by Dēvaki and Yasōda. The *utsava-bēra* is kept in the Tirukkacci Nambi shrine. The gable above the empty niche in the north wall contains a similar dancing figure of Kṛṣṇa.

In the south-east corner of the fourth (Akaḷankan) *prākāra* is a shrine for Pārthasārathy. The stone *mūla* or *dhruva bēra* represents two armed standing Kṛṣṇa about 4’ in height facing west. With his left hand the god holds the whip while the right hand is in the *upadēsamudra*. To his right stands Arjuna (2’) facing south and with hands in *anjali*. The pedestal

on which both these figures stand is shaped like a chariot, two horses facing south and wheels below being visible. In the south-west corner of the sanctum are kept two images of Nara and Nārāyaṇa (about 2' each), the originals of Arjuna and Kṛiṣṇa in their former births. The *utsavabēras* are Kṛiṣṇa, Rukmiṇi and Satyabhāma. The god holds *padma* in his right upper hand and *śankha* in his left upper while the right lower hand holds up the *gada* and the left lower holds the *cakra*. Among the 24 forms of Viṣṇu this combination of weapons is peculiar to the form, which is also called Viṣṇu.^{11a}

The Viṭṭala Kṛiṣṇa shrine to the east of the Rangvilāsa *maṇṭapa* contains a two armed standing image of Kṛiṣṇa (5') holding *śankha* in the left hand while the right is in *varada*, exactly opposite to the sanctum of Āṇḍāl, to the west of the above *maṇṭapa*, and supposed to be giving *darśan* to her. The god wears a tall crown. The shoulders are decorated with *kavacas*. The body is nude. The face is that of a youth and not a child. The image appears to have been set up in response to Āṇḍāl's *mōha* or yearning for physical contact with the god expressed in her work, the *Nācciyār-Tirumolī*, e.g., the 13th 'ten' beginning with the words *Kaṇṇanenum karundeivam*. There is no corresponding procession image but instead there are two metal images of Nammālvār and Madurakavi Ālvār. The walls of the *mukha-maṇṭapa*, on either side of the entrance to the *antarāḷa*, contain two small sculptured slabs fixed into the wall representing Yōga-Narasimha and Ugra Narasimha.

What is called the Toṇḍaraḍippoḍi Ālvār shrine now and lying immediately to the south of the above shrine is actually a shrine dedicated to Aṣṭabhujagōpāla Kṛiṣṇa. The eight armed image is the stone *mūlabēra* which is about 4' in height. Near its pedestal is placed the bronze image of Toṇḍaraḍippoḍi Ālvār. The image of Kṛiṣṇa has in the two uppermost hands *śankha* and *cakra*. The four other hands hold weapons like *dhanus*, *bāṇa* and *pāsa*. Two more hands play the *vēṇu* or flute. The god rests on his left foot. The right leg crosses the left below the knee and rests on its toes. Such a form is also called Madanagōpāla.¹¹ Carved in the Nāyak period this is an ornate image of flute-playing Kṛiṣṇa in *tribhanga* pose elaborately decorated with a tall *kṛīṭa*, a series of precious garlands coming down to his knees, girdle with buckle and a series of anklets.

The chief stone image in the sanctum of the Nāthamuni shrine is that of Gōpālakṛiṣṇa (5'). It is a two armed image in a *tribhanga* pose with the right hand holding the curved stick (the shepherd's hook), while

the left arm is bent at the elbow with the palm resting at *kaṭi*. Nearby is Balarāma (2') holding butter balls in both the hands. This too is stone. A bronze image of Kāṣṭhīya Kṛṣṇa (1') accompanies these two. The serpent Kāṣṭhīya is not shown but the pose of the arms and legs indicates Kṛṣṇa dancing on the head of Kāṣṭhīya holding its tail by the left hand.

The Vēṇugōpāla shrine has in its sanctum a four armed image of Kṛṣṇa, about 4' in height, in *dvibhanga* pose, the right leg crossing the left below the knee and resting on its toes and wearing jewels of many sorts adorning his neck, chest, hip and ankles. His upper hands hold *śankha* and *cakra*, while the lower ones play the flute. The corresponding procession image is 1' 6" in height. Of the two *dēvis* (1' 6" each) accompanying the *mūlabēra* one was damaged, probably during the Carnatic wars, when the temple was occupied by rival factions. It is now kept in the Dēvasthānam library. Hence there is only one image now. Figures of Vēṇugōpāla carved in stone appear in the niches in the *adhīṣṭāṇa* portion and stucco images appear on the *vimāna*.

A niche in the wall connecting the Kārttikai-vāsaḥ or gateway with the Nammāḷvār shrine in the southern wing of the third *prākāra* contains an image of Vēṇugōpāla (3') with two *dēvis* on either side (2' each). The god is four armed, the fore-arms holding the *vēṇu* and the back-arms *śankha* and *cakra*.

A room on a platform to the north-west of the Candrapuṣkaraṇi has two stone images of Santhānagōpāla-kṛṣṇa and Rādhā-āṅganakṛṣṇa each about 3' in height. The former is actually Vēṇugōpāla with two arms while the latter shows Rādhā fondly embracing Kṛṣṇa, who stands in the flute playing pose. Both the images are sophisticated and seem to belong to the Nāyaka period.

Rāma

The image of Rāma "should never have more than two arms; in the right hand the *bāṇa* or arrow should be held; and in the left hand *dhanus* or the bow...it has to be a standing image of the *tribhanga* variety.... On the head there should be the *kiriṭa-makuṭa*, in evidence of the fact that Rāma was the son of an emperor; otherwise also the image should be fully adorned. The figure of Sita should be placed on the right side of Rāma;it should be so high as to reach the shoulder of Rāma; and no bend in the body need be shown in the figure.....The hair of the head should be tied up in a knot, and a *karaṇḍamakūṭa* should adorn the head. In the left hand there should be a *nīlōtpala* flower and the

right hand should be shown hanging down freely.....On the left of Rāma should be shown the standing figure of Lakṣmaṇa.....; in height it should go upto the shoulders or to the ear of Rāma. Adorned with all ornaments.....the image of Lakṣmaṇa should in all other respects be like that of Rāma. Moreover, Hanumān, the faithful monkey messenger, should be shown as standing a little in front and also to the right of Rāma, and should be only so high as to reach the chest, the navel or the hip of Rāma.....The figure of Hanumān...should be represented as having only two hands, the right of which is placed upon the mouth in token of loyalty and the left is made to hang down so as to reach the knees.....''¹² Bharata and Satrugna may also be represented in this group. *Kirita-makuṭa* should adorn the head of Rāma alone and none else.

The Srīrangam temple contains four shrines of Rāma, whose images generally conform to the above requirements. The Mēla-Paṭṭabhirāma shrine contains the *mūlabēras* of Rāma and Sita, seated on a *simhāsana*, and to their left the standing images of Lakṣmaṇa, Bharata and Satrugna each about 2' in height. The right hand of the god is in *abhaya*. The bronze images are those of Rāma, Sita and Lakṣmaṇa standing, each about a foot. The Kīla-Paṭṭabhirāma shrine contains the stone images of Rama and Sita seated on a *simhāsana* and attended by Lakṣmaṇa, Bharata, Satrugna and Garuḍa, each about a foot in height.

The Kodaṇḍarāma shrine, to the east of the Candrapuṣkaraṇi, has three standing stone images, more than life-size, of Rāma, Lakṣmaṇa and Sita, the first two holding bows in their right hands. There are corresponding *utsava bēras* (each about 1' in height). In addition are the stone images, of lesser size, of Āṇḍāl, the Ālvārs, Nāthamuni and Uḍayavar. These appear to be of recent origin.

The Kodaṇḍarāma shrine to the south-east of the Sēgagīrīrāyar *maṇṭapa* contains the stone images of Lakṣmaṇa, Rāmā and Sita, the central image of Rāma being about 4' high and the other two 3' each. The image of Ānjanēya to a side is also about 3'. The corresponding bronze images are about a foot each.

The inner Āṇḍāl shrine, which was originally a Rāma shrine, contains both *mūla* and *utsava bēras* of Rāma, Sita and Lakṣmaṇa. The stone image of Rāma is about 4' in height. The left hand shows the pose of holding the bow while the right is in *abhaya*. The images of Lakṣmaṇa and Sita conform to the set pattern as very often the Rāma group of images do. The bronzes are from 1' to 1' 6".

Vāmana

The story of Vāmana-Trivikrama is well known. Bali, a grandson of Prahlāda, obtained great power by virtue of his *tapas* and began to harass the gods. To put him down Viṣṇu took the form of a *brahmacārin* or young *Vedic* student, approached Bali when he was performing a sacrifice and asked for a gift of a site of three paces only, which was readily granted. Immediately Viṣṇu assumed his *Viśvarūpa* or great form and measured out the earth in one pace and the heaven in the other and the understanding Bali offered his own head for the third pace and Viṣṇu promptly consigned him to the nether world. Viṣṇu in this gigantic form is known as Trivikrama, *i.e.*, one who showed his prowess in three (paces). The *āgamas* lay down rules for the carving of the images of Vāmana and Trivikrama. The former should have all the attributes of a *brahmacārin*. He should be small and should have two arms, one carrying an umbrella and the other a *kamaṇḍala* (vessel with water). He should wear *yajñōpavīta* and *kaupīna* or loin cloth. In addition to *kamaṇḍala* he may also carry in one arm a *pustaka*.

In Śrīrangam the shrine of Tirukkuṇḍappan (*i.e.*, the god who assumed a small stature), which lies near the southern Rāyagōpura, contains in its sanctum a stone image of Vāmana (2') holding an umbrella with his right hand and a *kamaṇḍala* with his left. The bronzes which accompany this *mūla bēra* are those of Varadarāja (1') with his two upper hands holding *śankha* and *cakra* and the lower hands in *abhaya* and *varada*, and *Āṇḍāl*. One of the pillars of the Sēṣagirirāyar *maṇḍapa* carries a fine image of Vāmana of the late 17th century.

Varāha

There are two main forms of Varāha. Bhūvarāha has "the face of a boar in association with the body of a man. It has four arms, two of which hold the *śankha* and the *cakra* as usual. The right leg should be slightly bent and be made to rest upon the jewelled hood of the mythical serpent Ādisēṣa, who must be sculptured as in company with his wife. Of the remaining two hands, the left hand should be shown as supporting the legs of Bhūmidēvi seated on the god's bent right leg, with her own legs hanging down, while the right hand has to be thrown round the waist of the same goddess. The boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the goddess as though he is engaged in smelling her. Bhūmidēvi should have her hands in the *anjali* attitude... Her face should be slightly lifted up and turned towards her lord,

and should be expressive of shyness and joy..” In the Yajna-Varāha form the god is seated on a *śimhāsana* flanked by Śrīdēvi and Bhūdēvi.

A single cell to the north east of the Candrapuṣkaraṇi contains stone images of Varāha and Varadarāja. The former, about 2' in height, is a standing four-armed image, the two upper hands holding *śankha* and *cakra*, the lower right hand at *kaṭi* while the left arm passes round and is balancing the dēvi, who is seated on the uplifted and folded left leg of the god. The *Kōil Oḷugu*, refers to a shrine of Varāha (Panriyālvān), to the north of Śrīrangam, which was desecrated by the Muslims in 1323.¹⁴

Varadarāja

In the cell mentioned above are two sets of Varadarāja images in stone, one south facing and the other east facing. In each case the main image, about 3' in height, shows Viṣṇu standing and holding *śankha* and *cakra* in the upper hands. The right lower hand is in *abhaya* while the left lower rests on the *gada*. The dēvis, Śrī and Bhū, appear on either side. Here again are no bronzes. Varadarāja (meaning 'the king of boon-givers'), sometimes referred to as Karivarada, is the aspect of Viṣṇu relating to the well-known story of Gajendra-mōkṣa. A bronze image of Viṣṇu (1') in the Tirukkuḷappan shrine, whose upper hands hold *śankha* and *cakra* and whose lower ones are in *abhaya* and *varada*, is called Varadarāja. He is not accompanied by dēvis. The Tirukkacci Nambi shrine contains the *mūla* and *utsava bēras* of Varadarāja. The former (5') resembles the image first mentioned above. There is, in addition, a smaller stone image too in the same shrine. The *utsava bēra* (2') is accompanied by the *dēvis* (1' 6" each).

Paramapadanātha

Paramapadanātha or Vaikuṇṭhanātha is a form of Viṣṇu, which may be identified with the Bhōgāsana form of the god. He is shown seated on Ananta, whose hoods spread umbrellawise over his head. Śrīdēvi and Bhūdēvi are also seated by his side on separate pedestals. The right leg of the god is folded and kept on the *sarpāsana* while the left leg hangs down. The Paramapadanātha shrine in the north eastern corner of the third *prākāra* of the Śrīrangam temple has a *mūla bēra* of Viṣṇu seated on Ananta, flanked by Śrīdēvi on one side and Bhūdēvi and Nīlādēvi on the other. This group of four seated on the serpent couch is about 6' long and 5' high. The images are richly decorated, even the hoods of Ananta carrying *hārā* decorations. The *śankha* and *cakra* held by the god carry the flames and other ornamentation like festoons. The fashioning of

the jewels as well as the apparel of the god and the goddesses indicate a late Nāyak period. There are three *utsava bēras* of Viṣṇu seated on Ananta, Sri and Bhū.

A deep niche below ground level in the north-western corner of the *tiruvunṇāḷi* contains a life size image in mortar of Viṣṇu seated on Ananta.

Hayagrīva

Though not included in the 'ten *avatārs*' this was Viṣṇu's manifestation with the head of a horse, which he took to kill a *rakṣasa*, called Hayagrīva, who like Hiraṇyakaśipu had obtained boons against any threat from man or beast. As the *rākṣasa* began to persecute the gods the latter approached Lakṣmi, who directed them to Viṣṇu, who then took this form and made an end of the *rākṣasa*. According to the *Viṣṇudharmōttara* "Hayagrīva should have the face of a horse and possess eight arms; in four of the hands he should carry *śankha*, *cakra*, *gada*, and *padma* respectively. The remaining four hands should be placed upon the heads of the personified forms of the four *Vēdas*."¹⁴ Hayagrīva is held to be the god of wisdom and learning and is adored as such by the Vaiṣṇavas. The Pavitra *maṇṭapa* in the second (Kulasēkharan) enclosure has a shrine with a single cell for Hayagrīva. It contains a *mūla bēra* of the god with the head of a horse, about 2' 6" in height, having four arms. The two upper hands carry *śankha* and *cakra* while the lower hands are in *abhaya* and *varada*. This image has no accompanying *utsava bēra*.

Vēdavyāsa

Vēdavyāsa or Vyāsabhagavān is conceived as one of the manifestations of Viṣṇu. The *Vēdas*, the epics and the *Puraṇas* are attributed to him. The *Matsyapurāṇa* regards him as one of the ten *avatārs* of Viṣṇu.¹⁵ According to the *Viṣṇudharmōttara* the image of Vyāsa "should be slender, of black complexion and wearing dark brown *jaṭas*. On his side there should be his four well known disciples, Sumantu, Jaimini, Paila and Vaiśampāyana".¹⁶ The Srirangam temple has an image of Vēdavyāsa along with that of Toṇḍaraḍippoḍi Ālvār, in a single celled shrine to the north-west of the Candrapuṣkaraṇi. About 2' in height the image is seated with both the palms pointing downward. According to an inscription belonging to the reign of Hoysaḷa Vīra-Rāmanātha (1254-95) the images of Sarasvati, Vēdavyāsa and Hayagrīva were installed by one Pālapaḷḷi Nilakantha Nāyakkar, when he founded a library (*Sarasvati-bhāṇḍāra*) in the temple.¹⁷ It is possible that these three images came to be housed at the same time in the three shrines in the Pavitra *maṇṭapa*. The image of

Vedavyāsā was subsequently removed to a shrine in the eastern wing of the third (Ālināḍan) *prākāra* and now it is placed in the shrine mentioned above.

Viṣvaksēna (Sēnaimudaliyār)

Viṣvaksēna is the guardian deity in Viṣṇu temples and is regarded as the commander of Viṣṇu's forces and also as the door keeper of Viṣṇu's abode in Vaikuṇṭha or as his chamberlain. The Vaiṣṇavas invoke him at the commencement of every ceremony in order to avoid obstacles and in this respect he is analogous to Ganapati so far as the Saivas are concerned. In Tamil he is called commander in chief (*Sēnaimudaliār*). His image faces south and has four arms. The two upper hands carry *śankha* and *cakra*, the left lower hand rests on the *gada* and the right lower hand is in the *tarjani* pose. He is seated on a lotus seat with the left leg bent at the knee and placed on the seat while the right hangs down and rests on a pedestal below. The Sēnaimudaliyār shrine in the Śrīrangam temple contains in its sanctum a stone image as *mūlabēra*, about 3' in height, corresponding to the description given above. He wears a *kiriṭa*, *cakrakuṇḍalas*, a cross band or *cannavīra* going across his chest and shoulders, *grāvīyakas*, girdle and anklets. He is flanked on either side by Vibhiṣaṇa and Ānjanēya, both in *anjali mudra* (2' each). There are no bronzes. A subshrine in the Kōḍaṇḍarāma shrine to the south-east of the Sēṣagiriṛāyar *maṇṭapa*, contains an image of Viṣvaksēna, flanked by those of Nammālvār and Kulasēkhara Ālvār, all in stone. The *Srīrangarājastava* mentions Sēnani and his wife Sūtravati.¹⁸ No image of the *dēvi* is traceable.

Dhanvantri

In the form of Dhanvantri Viṣṇu is conceived as the presiding deity of medicine. According to the *Viṣṇudharmōttara* "Dhanvantrin should be sculptured as a handsome person carrying in both the hands vessels containing *amṛita*". Sometimes he is grouped along with the *aśvins*, the deities of medicine mentioned in the *Vēdas*.¹⁹ Images of this type are rare and a shrine for Dhanvantri to the west of the Candrapuṣkaraṇi in the Śrīrangam temple is unique. The *mūla bēra* in the sanctum is a standing image of Viṣṇu with four arms, the two upper hands carrying *śankha* and *cakra*, the right lower hand holding the *amṛita kalasa* while the corresponding left hand is in *varada*. The image is about five feet in height. There is no *utsava bēra* for this deity.

Sudarśana (Cakratālvār)

The divine weapons are sometimes personified and called the *Āyudha puruṣas*. Sudarśana-cakra or Cakratālvār, in the form in which he is

worshipped in important Viṣṇu temples in South India, is something more than an *āyudha puruṣa*. In that form he is regarded as Viṣṇu himself and the Cakra is given a mystic significance. It is supposed to represent the original thought of *Parabrahman*, which expanded into space and became the universe.²⁰ More popularly Cakrattālvār stands for Viṣṇu in his ferocious aspect.

The image of Cakrattālvār "is in outline a *cakra* of the ordinary non-personified form with a fearful figure of Viṣṇu with eight hands in a standing posture occupying the interior of a *ṣaṭkōṇa cakra* consisting of two interlacing equilateral triangles. On the reverse there is the figure of a Yōga-Narasimha, seated on a *trikōṇa cakra*, i.e., on an equilateral triangle with its apex pointing to the top".²¹ He may be represented with four, eight or sixteen arms. He stands with legs wide apart and slightly bent as if ready to attack. This posture, along with the numerous arms with weapons, serves to fill the circle. He has three eyes, tusks protruding from the sides of the mouth, and flames emanating from his tall *kiriṭa*. The *cakra* itself shows flames on the top and on the left and right sides. The god wears a tight waist cloth, a bejewelled girdle and another loose girdle of bells. If he has sixteen arms, as in the case of the loose icon of Sudarśana at Tirupati in fine greenish chlorite, he carries the following weapons : *śankha, cakra, gada, dhanus, bāṇa, parasu, khaḍga, khētaka, sūla, pāśa, ankuśa, vajra, muśala, hala, agni* and *kuntha*. This image of Tirupati does not have Yōga-Narasimha behind but only *ṣaṭkōṇa*.

The Śrīrangam temple has a shrine for Cakrattālvār in the south western corner of the fourth (Akaṣaṅga) *prākāra*. The stone-image or *mūla-bēra* in the sanctum is in all respects true to the description given above. It has 16 arms and the appropriate weapons, all covered by a thick coat of oil and oily matter. The Sudarśana-cakra in which he appears has a diameter of about 5'. The god appears against a linear background of a *ṣaṭkōṇa*. The back of the circular slab shows four-armed Yōga-Narasimha in his characteristic pose seated within a triangle. This image is viewed through a triangular aperture in the backdoor of the sanctum. The *cakra* appears on a pedestal, 4' in height. The bronze procession image, about 2' in height, stands in *samabhanga* and has eight arms.

The *Pāramēsvara Samhita* of the *Pāncarātrāgama* devotes three chapters (Chapters 23, 24 and 25) to the Sudarśana-Nrisimha Mahāyantra. It shows its importance in the scheme of *āvaraṇa dēvatas* adopted in the

Śrīrangam temple. The first deals with the *yantra*, the second with *mantra* and the third with *ārādhana*. Sudarśana has sixteen arms wielding the weapons listed above and eight arms in his less ferocious aspect. If he has eight arms he holds *śankha*, *cakra*, *padma*, *musala*, *bāṇa*, *dhanus*, *pāśa* and *kaumōdaki*, which are the weapons held by the *utsava bēra*.

The image of Cakrattālvār (5') fixed into the wall on the western side of the Āryabhaṭṭāḷ gateway has 4 arms wielding *śankha*, *cakra*, *gada* and *pāśa*. This image and the corresponding image of Garuḍa on the eastern side appear to have been placed there in accordance with the injunction of the *Pāramēśvara Samhita* sometime during the Nāyṅk period by clumsily removing parts of the pilasters to make room for the images. He has three eyes, tusks protruding from his mouth, *patrakuṇḍalas*, *cannavīra*, *udarabanda*, *ardhōruka* and anklets. *Jwālās* emanate from all sides of his *karaṇḍa-makuṭa*. He wears a big swaying garland of bells, and stands in his characteristic *dvibhanga* pose against the background of the *cakra*.

Ānjanēya

Ānjanēya or Hanumān is usually represented in two poses. As Bhakta-Ānjanēya he holds his two hands in *anjali* and is a model of devotion to the Lord (Rāma). As Vīra Ānjanēya he is depicted with all his strength and valour, born out of his devotion to god, leaping to the Himālayas from Lanka and bringing thence in an amazingly short time the Sanjīvi *parvata*, the hill containing herbs and drugs, to revive Lakṣmaṇa. While in the former form he is represented in a modest size, he is usually sculptured on a slab, in the latter form, in proportions more than life size. The small Ānjanēya shrine facing the Kūrttikai *gōpura* has an image of Bhakta Hanumān in stone about 2' in height, and a corresponding *utsava bēra* which is half its size. The Tiruppāṇālvār shrine must have been originally a shrine for Vīra-Ānjanēya. Right opposite to the entrance is a huge image in the round of Ānjanēya (about 10') with uplifted tail, the left leg slightly bent at the knee and the right bent and lifted up in the attitude of rising through the air. While his right hand wields the *gada* the left is stretched upward. The shrine also has the *mūla bēras*, as referred to earlier, of Lakṣmī Nārāyaṇa in *ālīngana* pose, Garuḍa and a bronze image of Tiruppāṇālvār.

Garuḍa

The story of Garuḍa, the divine bird, is given in the *Mahābhārata*. Garuḍa and Aruṇa were the sons of Kaśyapa and Vinata. To free his mother from the clutches of Kadru, his own stepmother and her *nāga* sons, he set out to Indraloka and, after a fierce struggle, brought the *amṛitakalāśa*, which

was demanded as the price for the release of Vinata. As he was bringing it he was met by Viṣṇu (originally the sun god), who made him agree to be his vehicle and also adorn his *dhvaja*. Garuḍa gave the *kalāṣa* to his *nāga* brothers and obtained the release of his mother. As the *nāgas* were preparing to drink the *amrita* the *kalāṣa* brought by Garuḍa was taken away by Indra.

Garuḍa is represented in human form with an aquiline nose, tusks, round eyes, hands in *anjali* and a pair of outstretched wings. In every Viṣṇu temple he appears in a small shrine facing the chief deity in the sanctum. Invariably he appears as a small figure with his two palms brought together in *anjali* and in a standing pose. Sometimes he is represented in a seated pose and with four arms and also in a gigantic form. If he is endowed with four arms the two upper hands carry an umbrella and the *amrita-kalāṣa*, while the lower ones are in *anjali*.²² According to the *śilpa* texts Garuḍa figures may also be shown with hands in the *abhaya* and *varada* poses, and as an eight-armed figure carrying the symbols peculiar to Viṣṇu like *śankha*, *cakra*, *gada* and *padma*.²³ But these are rare. Almost everywhere his is a two armed image. When Garuḍa is represented as a *vāhana* or vehicle and carries the *utsava bhāra* his two lower arms are stretched forward with the palms supporting the feet of Viṣṇu. He kneels on his left knee and plants his right foot firmly on the ground. The *Pāramēśvara saṃhita* refers to the tusks and moustaches of Garuḍa but makes no reference to the *amrita kalāṣa*.²⁴

The Srirangam temple has three Garuḍa shrines. The two-armed image in the cell opposite to the sanctum is called Sannidhi Garuḍan. This is about 2' in height, with hands in *anjali* and in a standing pose. There is a corresponding tiny metal image by its side, which was cast by Cakrarāya in 1415. The Garuḍa shrine in the Garuḍa-*maṇṭapa* has a gigantic mortar image of Garuḍa, about 14' in height seated with the left leg folded and kept horizontally on the pedestal, which is about 5' in height. The right leg too is folded but kept vertically, i.e., with the knee uplifted. The two hands are in *anjali*. The bronze procession image is about 2' in height and is in a standing pose. Outside the shrine are two stone images of Vāli and Angada (each 4'), placed on pedestals in niches, the former to the proper right and the latter to the proper left of Garuḍa. Through a trellis window in the back wall of the shrine of Sannidhi-Garuḍa, this big image of Garuḍa faces the main sanctum image, i.e., Ranganātha.

An image of Garuḍa, standing in *sambhanga* (3') flanks the Āryabhaṭṭāla-vāsala on its eastern side. He wears a *karaṇḍa-makuṭa*, *cakrakunḍalas*, *grāivēyakas*, *yajñōpavita*, *mēkalā* and *ardhōruka*. A pair of tusks protrude

from his mouth. The fore arms hold *śankha* and *cakra*. The left back arm rests on a *gada* while the right back arm is in *kaṭaka mudra*. A sword also appears at the right bottom side. This image does not conform to the general type.

The small shrine of Amrita-kalaśa Garuḍa, immediately to the north of the Vēṇugopāla shrine contains a stone image of a four-armed Garuḍa in the kneeling pose (2' 6"), the right upper hand holding the *amrita kalaśa*, the left upper holding a serpent, while the two lower hands are in *anjali*. It has a crown with a *prabha* behind. As the image is ornate it may be assigned to the Nayak period. The corresponding *utsava bēra* is found in the shrine of Kurattāḷvar. The top of the *jayasthamba*, which rises up through the roof of the Aṇiyarangan courtyard and appears in front of Para-Vāsudēva on the projecting gable of the main *vimāna*, contains a small bronze image in the kneeling pose and with the two hands in *anjali*. There is a tiny copper vase in its front standing for the *amrita kalaśa*.

Annamūrti

Annamurti is the presiding deity of the temple kitchen, but most temples do not have an image of the deity. On a small platform outside the *maḍappaḷḷi* (kitchen) of the Srīrangam temple, i.e., in the south-eastern corner of the second (Kulasēkharan) *prākāra* is an attractive image of Annamurti. It is a replica of the original image, which was damaged. The latter was perhaps set up in a shrine during the early Vijayanagar period. An inscription of Dēvarāya II (1422-46) says that Cakrarāya, the brother of Uttamanambi, built a *maṇṭapa* in front of the shrine of Annamūrti.²⁵ The present image is a seated, two armed male deity, with the left leg folded and kept on the pedestal in a horizontal position and the right leg resting vertically. In his left hand the deity holds a ball of rice and in the right a vessel (of *pāyasa*). *Śankha* and *cakra* are carved on the round disc or *prabha* behind the head. The deity is adorned with a necklace and a girdle.²⁶

The Dasāvatāra images

The Dasāvatāra figures are commonly found sculptured on the pillars of the various *maṇṭapas* in the Vaiṣṇava temples in South India. They are also similarly found in the Srīrangam temple, but a unique feature, here, is that they are worshipped in a separate shrine, viz., the Dasāvatāra shrine, less than a mile to the north of the temple. The *garbhagriha* of this shrine contains near life size images of the *avatārs*, viz., Varāha, Narasimha, Kriṣṇa, Rāma, Paraśurāma, Balarāma, Vāmana, and Kalki. Matsya and Kūrma are uniquely represented here in the full animal form, i.e., as fish

and tortoise, spread out on the pedestal and covered with brass plates. Paraśurāma holds in his right hand an axe and Balarāma, a pestle. Kalki is riding a horse. A set of Dasāvatāra images (each 1') is kept on a pial in the *mukhamanṭapa* of the Kīla-Paṭṭābhīrāma shrine.

The Dasamūrtis

It is a peculiar feature in the Śrīrangam temple to take the Dasamūrtis in procession before the regular procession of the Ranganātha images starts on festive occasions. There are ten bronze images (each 1') tied to two rods and kept in a room adjoining the row of shrines in the Pavitra *manṭapa*. They represent the guardian deities, i.e., the *Kṣētrapālas*, who are assigned places in the *tiruvuṇṇāḷi pradakṣiṇa*, surrounding the circular sanctum, by the *āgama* (viz., the *Pāramēśvara saṁhita*).²⁷ These are Sarpanētra, Kumuda, Kumudākṣa, Puṇḍarika, Sankukarṇa, Sumukha, Supraṭiṣṭita, Mānava, Praśnigarbha and Vāmana. Each image has four arms and three eyes and is in a standing pose. The differences are in the poses of the hands and weapons held. The first image in the above order holds *cakra* in the lower left hand, *śankha* in the lower right and lotus bud in the upper left, while the upper right hand is in the *kaṭaka mudra*. The next image holds *padma* and *chatra* in the lower right and left hands respectively. The upper right hand is in the *tarjani mudra* while the corresponding left hand is held with a few fingers stretched out. The third image holds *cakra* and *śankha* in the lower right and left hands respectively. The upper right hand holds the *gada* downward while the corresponding left is in *kaṭakamudra*. The next image holds *padma* with a long stalk in the lower right hand and *chauri* in the left. The upper right and left hands are in the *tarjani* and *kaṭaka mudras* respectively. The fifth image holds in its lower right hand a *Garuda* miniature by a long rod attached to it (*Garuḍadhwaja*) and in the corresponding left hand a *padma* by its stalk. The upper right and left hands are respectively in the *kaṭaka* and *tarjani mudras*. In the next image the poses of the upper hands are the reverse of the above. The lower right and left hands hold *padma* and *chauri* respectively. The seventh image holds *padma* and *Garuda* by rods attached to them in the lower right and left hands respectively. The upper right hand is in *tarjani mudra* while the left has its fingers spread out in *vismaya*. The upper right hand of the next image keeps the little finger and thumb stretched out while the rest are folded, while the left is in the *tarjani mudra*. The lower right and left hands hold *chauri* and *padma* respectively. The upper right hand of the ninth image is in *vismaya* while the left is in the *tarjani mudra*, the middle finger pointed in the attitude of warning instead of the forefinger as usual. The lower

right and left hands hold *chauri* and *padma* respectively. The tenth image holds *chakra* and *padma* in the lower right and left hands respectively, while the upper right and left hands are held in the *kaṭaka* and *tarjani mudras*.

Vighnēsvara

“At the entrances of villages and forts, below pipal trees adjoining villages, on the side of the entrances into Siva temples, in the niche which is at the commencement of the innermost *prākāra* circuit in the temples of Viṣṇu as well as Siva and also in separate shrines specially constructed in Siva temples in the south-west corner the figure of Vighnēsvara is invariably to be seen”.²⁸ The western wall of the *antarāḷa* of the main shrine of Ranganātha contains in a niche at ground level an image (1' 6") of Gaṇapati or Vighnēsvara seated in the familiar pose and holding *pāsa* and *ankuṣa* in the two upper hands and *mōdaka* and *danta* in the lower hands. The Vaiṣṇava mark is painted on his forehead. This is seen from the western wing of the *Tiruvuṇṇāḷi*.²⁹

The Dvārapālās

Jaya and Vijaya are the *dvarapālās* or door-keepers of the abode of Viṣṇu in Vaikuṇṭha. The door-way of the *mukhamanṭapa* or the *Gāyatri manṭapa* is flanked by the *dvārapālās*, Jaya and Vijaya. The images are similar, about 6' in height and are covered with brass plates. Each wears a *makuṭa*. The two upper hands of each carry *śankha* and *cakra*. While the two arms of the deities immediately flanking the *dvāra* or entrance, i.e., the left lower arm of Jaya and the right lower arm of Vijaya, have their hands in the *tarjani mudra*, the two other arms, i.e., the right lower one of Jaya and the corresponding left of Vijaya, hold the *gadas*. This arrangement of the hands, whatever the pose, is obviously for the sake of symmetry and applies to the *dēvis*, who flank the procession image, as well as the *dvārapālakas*.

The Nāḷikēṭṭān-vāsal, i.e., the gateway leading to the first (Rājamahēndran) *prākāra* has *dvārapāla* images in the niches flanking the passage on both sides, i.e., in the south and the north. The niches in the south contain the images of Bhadra and Subhadra. These are two-armed standing life-size female deities, with one hand in *tarjani* pose and the other holding the *gada*. The *Pāramēsvara Samhita* refers to them as *Kṣeeranidhi* and *Kuṇḍanidhi* also. ‘The right hand of Bhadra should be in *tarjani-mudra* and the left hand should have its fingers slightly bent. The left hand of Subhadra should be in *vismaya* while the right should be in *tarjani-mudra*’.³⁰

greater size are the two images in the niches on the northern side. Here is a pair of two-armed male deities, called *Śankhanidhi* and *Padma-nidhi*. Each is pot-bellied and is seated like Gaṇeśa. The right hand holds the *pāśa* while the left rests on the upraised left knee. According to the *Pāramēśvara Samhita* there should be *Śankha-nidhi* and *Padma-nidhi* on either side, i.e., a pair on each side. Each should be a two-armed deity standing on the *nidhi-bhāṇḍa* (pot of treasure) holding *śankha* and *cakra* or holding lotus by the right hand and offering, with the left, security and protection to those who enter the temple.³¹ The actual examples, in both cases, are different.

The *Kārttikai gōpūram* has the two images of Ganga and Yamuna, in the two niches flanking the entrance from the south. Each is a two armed standing female deity, about 2' in height. The two arms of the deities adjoining the two sides of the entrance hold the *kalaśa*, while the two other arms are in the *tarjanī mudra*. Ganga and Yamuna are said to be the two attendants of the Vedic god Varuṇa. Their images are found sculptured either as *dvārapālikas* or independently in several temples in central and North India.³² Ganga stands on her vehicle, *makara*, while Yamuna stands on *kaccapa* or tortoise. Each stands in an easy *dvibhanga* pose and has one or more attendants. Sometimes they are represented without the vehicles but holding *kalaśas*. The Śrīrangam images belong to the latter variety. They are more formal and are in *samabhanga*. They have no attendants.³³

The south face of the southern *Āryabhaṭṭāḷ-vāsal* is flanked by the images of Garuḍa and Cakrattāḷvār. As they appear on either side of the entrance they serve the purpose of *dvārapālas* and are referred to as such by the *Kōil Oḷugu*. A description of these images has been given already.

SECTION II

The Goddesses

The Eight Consorts

According to the *Pādma purāṇa* Viṣṇu, the protector, has eight *śaktis* or energies, personified as his consorts, viz., *S'ri*, *Bhū*, *S'ānti*, *Kīrti*, *Pṛiti*, *Tuṣṭi*, *Puṣṭi* and *Sarasvatī*, i.e., Wealth, Earth, Peace, Fame, Love, Pleasure, Might and Learning. *Sarasvatī*, here, is to be distinguished from the consort of Brahma. In practice only the first two are represented in the form of images. In Viṣṇu temples the main procession image of the god is always accompanied by the images of Śrīdēvī and Bhūdēvī, the universal goddesses. The metal images of these two are placed on either side of the god. Śrīdēvī stands to the right of the god, with her left hand holding lotus bud by its

stalk and her right arm hanging down. Bhūdēvi stands to the left of the god, with her right hand holding the lotus bud, and the left arm hanging down. The heads of the *dēvis* show a slight inclination towards the god, who is always in *samabhangu*. They wear *karaṇḍa-makuṭas*. If the god is Kṛiṣṇa his consorts Rukmiṇi and Satyabhāma do not have *makuṭas* but wear *kēśabandhas*. Śrī wears *patra kuṇḍalas* and *kucabandha* while Bhū wears *makara kuṇḍalas* but no *kucabandha*, and both are adorned with jewels like necklaces and girdles.³⁴ In Śrīrangam the bronzes of Śrī and Bhū are seated on pedestals with one leg folded to the right and left respectively of the standing image of Aḷagiyamaṇavāḷan. The former holds a lotus in her left hand while her right is in *abhaya*. The latter holds a lotus in her right hand and her left hand is in *varada*.

Śrīranga Nācciyār

Independently Śrī or Lakṣmi is worshipped in a separate shrine. In Viṣṇu temples she is called Nācciyār or Thāyār (Goddess or Mother). Āṇḍāl, the daughter of Periyālvār, who married Ranganātha, is also worshipped in most Vaiṣṇava temples in a separate shrine.

The chief goddess of the Śrīrangam temple is called Śrīranga Nācciyār. The sanctum of the Nācciyār shrine contains two *mūlaberas*, stationed one behind the other, and two *utsava-beras*. *Pūja* is offered to the first *mūlabēra* and the *utsava-bera* in its front. If the main *utsava-bera* is taken out in procession the second bronze is substituted in its place for purposes of *sēva*. The *mūlabēra* is that of a four armed Lakṣmi seated on a lotus (*padma-piṭa*). In her two upper hands she holds lotuses, her right lower hand is in *abhaya* and the left lower in *varada*. She wears a *karaṇḍa-makuṭa*, *patra kuṇḍalas*, necklaces, bracelets etc. The *utsava-bēra* is a bronze image of seated *dēvi* with the arms holding lotus-buds.

Āṇḍāl

The theme of Āṇḍāl's marriage with the god of Śrīrangam is a popular one. Her *mūla bēra* is usually life-size. She is represented as a beautiful young maiden, a bride with her hair done up as *kēśa bandha* and adorned with flower garlands. She is one of the twelve Ālvārs and is two armed; her right arm carries at shoulder level a lotus bud while the left arm hangs down. She is always housed in a separate shrine. The *utsava bēra* is similarly decorated. In Śrīrangam the Veḷi (Outer) Āṇḍāl shrine contains the *mūla bēra* while the corresponding *utsava bēra* is housed in the Uḷ (Inner) Āṇḍāl shrine, which was originally the Rāmā shrine. Adjoining the image of Paramapadanātha in the Paramapadanātha shrine,

which is south facing, is a stone image of Āṇḍāl (4'), facing east, and a corresponding bronze image. There is another bronze in the Nāthamuni shrine.

Other Dēvis : Cērakulavalli, Uṛaiyūrvalli, Tulukka Nācciyār, etc

Cērakulavalli is supposed to be the daughter of Kulasēkhara Ālvār, who was, according to the Vaiṣṇava tradition, a Cēra king, who conquered the Cōḷa and the Pāṇḍya kingdoms. When he renounced his kingdom and became a saint he married his daughter, Cērakulavalli,³⁵ to the God of Srīrangam and bequeathed to Him all his wealth. The bronze image of Cērakulavalli (1'), in her shrine in the Arjuna *maṇṭapa*, shows her in a seated pose holding buds in her two hands. There is no *mūlabēra*. The *Kōil Oḷugu* says that Jaṭāvarman Sundara Pāṇḍya I set up an image in gold for this goddess in the *periya-tirumaṇṭapa*.

Uṛaiyūrvalli has her own temple in Uṛaiyūr, near Srīrangam. She has *mūla* and *utsava bēras* resembling those of Srīranga Nācciyār. According to the *Oḷugu* Uṛaiyūrvalli or Kamalavalli was the daughter of Nanda Cōḷa of Uṛaiyūr, who like Āṇḍāl loved and married Ranganātha.³⁶ According to an inscription dated S. 1452 (A. D. 1530) a Telugu Čoda officer of Kriṣṇadēvaraya called Cennaya Balayadeva installed a procession image of Uṛaiyūrvalli Nācciyār in the Srīrangam temple and provided for its worship and offerings.⁽³⁶⁾ Tulukka Nācciyār or Bibi Nācciyār, the daughter of the Delhi Sultan, who is supposed to have loved Aḷagiyamaṇavāḷan and died when the image was taken away from her company, is not represented by an image but by a painting on the wall of her shrine, which lies adjacent to the shrine of Cērakulavalli Nācciyār. The picture shows a seated Hindu goddess with buds held in her two hands. Nīḷādēvi is supposed to be another consort of Ranganātha. She has no shrine or image but is represented by Cērakulavalli Nācciyār, the daughter of Kulasēkhara Ālvār and, according to tradition, an incarnation of Nīḷādēvi.³⁷ There is however a shrine for Senkamala Nācciyār, i.e., the goddess on the red lotus (Lakṣmi). According to the *Pāncarātragama* Nīḷādēvi is one of the consorts of Viṣṇu along with Srī and Bhū. There are three stone images of the goddesses, Śrīdēvi, Bhūdēvi and Nīḷādēvi in the Paramapadanātha shrine, all in a seated pose flanking Viṣṇu seated on Ananta. Besides this image Nīḷādēvi has no other image or shrine in the Srīrangam temple. Thus Śrīdēvi, Bhūdēvi, Nīḷādēvi, Srīranga Nācciyār, Āṇḍāl, Cērakulavalli, Uṛaiyūrvalli and Tulukka Nācciyār are the eight consorts of Ranganātha.³⁸ This, of course, is not the same as the eight consorts of Viṣṇu mentioned earlier.

Of the eight consorts Śrīdēvi and Bhūdēvi are the only images of goddesses taken out in procession during all festivals. The *utsava bēra* of Śrīranga Nācciyār is taken in procession within the precincts of her own temple during the festivals, which are exclusively devoted to her, *i.e.*, *Panguni Uttiram*, the *Nācciyar teppōtsavam* (float festival), the *Nācciyār adyayanōtsavam*, *etc.*

Durga

In a niche set at ground level on the outer side of the eastern wall of the *antarāḷa* of the main shrine is an image of Durga (2') standing and holding *śankha* and *cakra* in the two upper hands. The lower right hand is in *abhaya* while the left is at *kaṭi*. She wears a terrific look and one of the *tusks* is visible. The *Āgama* calls her *Yōga-nidra*. The image can be viewed from the eastern wing of the *Tiruvuṇṇāḷi*.

Senkamala Nācciyār

Senkamala Nācciyār, in her shrine in the *tirukoṭṭāram* (granary), is regarded as Dhānya Lakṣmī or the deity presiding over the grains store. The two lower hands of the seated stone image (2') are in *abhaya* and *varada* while the two upper hands hold buds. There is no procession image in this shrine.

Sarasvati

It was stated above that the images of Sarasvati, Hayagrīva and Vēdavyāsa were installed in the Hōysaḷa period when a library (*Sarasvati-bhāṇḍāra*) was founded in the temple. The image in one of the shrines in the Pavitra *maṇḍapa* shows the goddess (2' 5") seated on a pedestal holding *akṣamāla* in her upper right hand and *pustaka* (cadjan) in her upper left while the lower hands are in the *abhaya* and *varada* poses. Nearby is an image of Bhūvarāha (4'). Both are of stone.

SECTION III

The Ālvārs and the Ācāryas

The worship of Saiva and Vaiṣṇava saints along with the deities is a common practice in the South Indian temples. The Śrīrangam temple has separate shrines for some Ālvārs and Ācāryas and the images of some others are found in the sanctums of other shrines. The Mudalālvār shrine contains three bronze images of the first three Ālvārs, *viz.*, Poigai, Bhūtam and Pēi, in addition to the image of Visnu, which is the *mūla bēra*. Each is a

foot and a half in height and a standing figure in the attitude of worship. The hair is done in the characteristic shape of a round top knot.

Tirumaḷisai Āḷvār

The shrine of Tirumaḷisai Āḷvār contains both the *mūla* and *utsava-bēras* of 'Yatōktakāri' (Viṣṇu) of Kānchi, flanked by dēvis, and the bronze image of the Āḷvār in a standing pose and in *anjali-mudra*.^{38a} An image of the Āḷvār is also found on one of the pillars of the Nācciyār Kalyāṇa *maṇṭapa*.

Tonḍaraḍippoḍi Āḷvār

Tonḍaraḍippoḍi Āḷvār is represented by bronze image (1' 6") in the shrine of Aṣṭabhuja Kriṣṇa. He is in an easy standing pose with his hands in *anjali*. It may be noted here that the image of an Āḷvār is never rendered stiffly. Invariably the left leg is slightly bent at the knee, which consequently gives a bend or *bhaṅga* at the hip. This *dvibhaṅga* pose with the hands in *anjali* represents an ecstatic form of devotion. His stone image is found in a small shrine to the north-west of the Candrapuṣkarāṇi. It is in a standing pose (2') with the hands in *anjali*.

Periyāḷvār

Periyāḷvār has his *mūla bēra* (2') and *utsava bēra* (1' 6") in the Outer Āṇḍāl and the Inner Āṇḍāl shrines respectively. In each case the Āḷvār wears a big turban, perhaps recalling the honour done to him by the Pāṇḍya king. His hands are in *anjali*.

Tiruppaṇāḷvār

Tiruppaṇāḷvār's bronze image was consecrated in the Vira Ānjaneya shrine sometime in the 15th century. This image (1' 6") has a small top knot. The two hands carry cymbals. This commemorates the bardic life of the Āḷvār, who used to sing the praises of Ranganātha with the accompaniment of *yāl* and the cymbals.

Nammāḷvār

Nammāḷvār, the most famous of the Āḷvārs by virtue of the authorship of the Tiruvāimōḻi, has both his *mūla* and *utsava bēras* in his shrine, which lies to the south-west of the Garuḍa shrine in the third enclosure. According to the *Kōil Olugu* the image of Nammāḷvār was installed by Uḍayavar. The *mūla bēra*, about 2' 6" in height, shows the Āḷvār seated in the *vyākhyāna-mudra*. Both the legs are folded and placed one above the other upon the seat. The left palm rests upwards on the left thigh and suggests holding a *pustaka*. The hair-do shows the tuft gathered up to his left. To his left is the standing image of Madurakavi Āḷvār (1' 6") and to the right that of Tirumangai Āḷvār. The former was his *śiṣya* and the

latter made arrangements for the recitation of his *Tiruvāimoḷi* in the Śrīrangam temple. For all these three *mūla bēras* are corresponding *utsava bēras* in bronze. A bronze of Maduraiakavi is also found in the Viṭṭhala-kṛṣṇa shrine. There is a stone image of Nammāḷvar in a subshrine of the Kōḍaṇḍarāma shrine to the south east of the Sēṣagiriṛāyar *maṇṭapa*.

Tirumangai Āḷvār

Tirumangai Āḷvār has a separate subshrine for himself in the Dasavatāra shrine. The *mūla bēra* (5') shows the Āḷvār seated with his hands in *anjali*. The *utsava bēra* (1') is in a standing pose, both the arms holding drawn swords, the left holding a shield in addition. His image in the Nācciyār *prakāra maṇṭapa* in the main temple wears cymbals at the wrists.

Kulasēkhara Āḷvar

A stone and a bronze image of Kulasēkhara Āḷvār are housed in an east-facing cell adjoining the *mukhamanṭpa* of the Kōḍaṇḍarāma shrine near the Candrapuṣkarani. The Āḷvār is in a standing pose with hands in *anjali*. His image in the *maṇṭapa* of the Nācciyār shrine is richly decorated.

The procession images of the Āḷvars are brought out of their shrines during the *adyayanōtsava* and are stationed in the Arjuna-*maṇṭapa* to receive gifts from the Perumāl.

Nāthamuni

The *mūla bēra* of Nāthamuni, in his shrine to the south-west of the Rangavilāsa-*maṇṭapa*, is 2' 6" in height. The Ācārya is in a standing pose and with his two hands plays upon a pair of cymbals. The *utsava-bēra* (1') is in the *anjali mudra*. According to the *Kōḷi Oḷugu* Nāthamuni made arrangements, for the first time, for the recitation of the *prabandas* in the Śrīrangam temple and appointed the *arayars* for the purpose. A standing image in stone/of Tiruvarangapperumāl Arayar (2') playing upon the cymbals is found by the side of Nāthamuni in this shrine.

Āḷavandār

Āḷavandār or Yamunaittuṛaivar, the Ācārya who preceded Uḍayavar, has two images in the Śrīrangam temple. His seated stone image in the Nāthamuni shrine (1') shows his right hand in *abhaya* and the left resting on his lap. His bronze image (9") kept in the Uḍayavar shrine, shows him seated in the *vyākhyāna mudra*. The head is adorned with *prabha* behind.

Uḍayavar

The sanctum of the shrine of Uḍayavar contains his *mūla* and *utsava bēras*. The former of mortar is 2' 6" in height and is in the familiar *vyākhyāna*.

yāna mudra, while the latter (1') has the *anjali mudra*, the left arm supporting the *kaṣāya daṇḍa*. Two more images of Uḍayavar (stone and bronze) are kept in the *antarāḷa* of the Inner Āṇḍāl shrine. According to pious tradition the *mūla bēra* of Uḍayavar in his shrine was installed at the very place where his remains were buried. The image is said to be made of clay, red earth and the *kāṣāya-vastra* of the deceased Ācārya.

Tirukkacci Nambi

Tirukkacci Nambi was the Ācārya, who was instrumental in Rāmānuja seeking the discipleship of Periya Nambi of Śrīrangam. He is represented in a shrine to the south east of the Garuḍa *maṇḍapa*. This shrine contains a stone image (3') and a bronze (2') of a standing Ācārya with his hands in *anjali*. His right arm supports the *tiruvalavaṭṭam*.

Kurattālvān

Kūrattālvān was the most important disciple of Uḍayavar and he helped his master not only in the administration of the temple but in spiritual matters and in writing his commentaries on the Vēdic texts and the *Gita*. His shrine in the southern-wing of the fourth enclosure contains both his *mūla* and *utsava bēras*. The stone image, about 3' in height, is in a seated pose and in the familiar *vyakhyāna mudra*. The metal image, (about 2') is similar. By its side are two other bronzes, of Bhaṭṭar (1') and Nanjiyar (9").

Embār

Embār was a cousin of Uḍayavar, who became one of his important disciples. He is commemorated by a small seated stone image (1') in the *anjali mudra* in the Tirumālīsai Ālvār shrine.

Periavāccān Piḷḷai

Periavāccān Piḷḷai was a disciple of Nampiḷḷai, third in succession to Uḍayavar on the pontifical seat at Śrīrangam. He wrote a commentary on the *Prabandas* of the Ālvārs and succeeded Nampiḷḷai in guiding the affairs of the Śrīrangam temple. This Ācārya is commemorated by a bronze in the shrine of Śrīnivāsa Perumāl in the northern wing of the fourth *prākāra*. His image is that of a seated Ācārya in the *Vyakhyāna mudra* (1')

Kūra Nārāyaṇa Jiyar

Kūra Nārāyaṇa Jiyar, the first of the *parampara* of the Śrīrangā-nārāyaṇa Jiyars, has no authentic image. An image of a seated Ācārya, with *yantra* tied round the neck, in one of the two small deserted shrines in the *prākāra* of the Kāṭṭālagiyasingar shrine, is pointed out as that of Kūra-nārāyaṇa Jiyar.⁸⁹

Piḷḷai Lōkācārya

Piḷḷai Lōkācārya was the son and successor of Vaḍakkuttiruvīdi Piḷḷai, who succeeded Periyavāccān Piḷḷai, on the pontifical seat at Śrīrangam. He was a voluminous writer and is held in great veneration by the *Tenkalais*. When the Śrīrangam temple was sacked by the Muslims in 1323 he carried to safety the images of Ranganātha and the goddesses and died in the course of the wanderings. This Ācārya is commemorated in a shrine in the south-eastern part of the Akaḷankan enclosure. The sanctum contains both the stone and metal images. The former is seated. The right hand is in the *vyākhyāna mudra*, while the left holds a *pustaka* (2'). The latter is a standing image (1').

Vēdantadēsika

The shrine of Vēdantadēsika, the acknowledged Ācārya of the *Vaḍakalais*, in the northern wing of the fourth enclosure, commemorates the visit of the Ācārya to Śrīrangam to defend *viśiṣṭādvaita* from the attacks of *advaitins* and his stay there at the request, it is said, of God Ranganātha. During his stay in Śrīrangam he wrote numerous works in Sanskrit and Tamil. He left Śrīrangam when it was attacked by the Muslims in 1323. The shrine contains both the stone and metal images of the Ācārya. He is seated in the *vyākhyāna mudra* with a *pustaka* in his left hand. The stone image is about 2' in height and the metal one about a foot. A sub-shrine of the Dasāvātara shrine dedicated to Vēdāntadēsika contains both the *mūla* and *utsava bēras* of the Ācārya. The former is about a foot in height and the latter 9". Both are seated and in the *vyākhyāna mudra*.

Yatīndra Mahādēsikan

Another subshrine by the side of the above contains the *mūla* and *utsava bēras* of Ādivaṇ Saṭakōpa Yatīndra Mahādēsikan, the founder of the Ahōbala mutt. Both are small images, less than a foot in height and show the Ācārya seated with the hands in *anjali*, the right arm supporting the *kāṣṭha-daṇḍa*.

Maṇavāḷa Mahāmuni

The image of Maṇavāḷa Mahāmuni or Periya Jiyar, the Ācārya of the *Tenkalais*, is housed in the Maṇavāḷa Mahāmuni Mutt or the Pallavarāyan Mutt, in the south Uttara street, where he is said to have stayed for a long time. The *Tenkalais* hold him to be an *avatār* of Ādisēṣa. When his *śiṣyas* wanted to cast his image in copper, he stood against it, and when they insisted, we are told, quoting the precedent of Uḍayavar and how he permitted it, he laid down a condition that it should be very

small, no bigger than the copper *kalāṣa*, in which he kept water for his ablutions. His image in copper is, hence, found on a pedestal formed of the coils of a serpent (Ādisēṣa), whose hoods go up and behind him and provide a parasol over his head. The image in *jnānamudra*, i.e., with his right hand closed and kept near his chest, is only about 5" in height. The *aṣṭadiggajas*, i.e., his eight chief disciples, are carved on the bottom coil of the serpent-seat, which has three coils. The whole image is only about a foot in height.

SECTION IV

Concluding remarks

The foregoing study shows that the Śrīrangam temple is rich in icons of great interest to one learned in the Vaiṣṇava lore. To a pious Vaiṣṇava Śrīrangam is *Vaikuṇṭha* on earth and the seven *prākāras* represent His abode within oneself (*antaryāmi*) surrounded by the body and the senses and the various worldly illusions, which act like rampart walls separating the individual from the Lord. The central image, Ranganātha or Viṣṇu in *Yōganidra*, is to him the god of gods, Periya Perumāḷ, who is reached once the seven enclosures are crossed. Besides this image there are images, both stone and metal, of all the important *avatārs*, various other forms of Viṣṇu, several goddesses, minor deities like Ānjanēya, Garuḍa and the *dvārapālas* and finally the *Ālvārs* and the *Ācāryas*, whose lives were intimately connected with the Śrīrangam temple. The *āvaraṇa devatas* and the *munis*, i.e., the deities in the *prākāras* as well as the *Ālvārs* and the *Ācāryas* guide the pilgrim in his journey. The *dvārapālas* keep a watch over evil-minded persons and prevent their entry into the inner enclosures. The seven *prākāras* of the temple have thus an esoteric significance.

The *Āgamas*, both *Pāncarātra* and *Vaikhānaśa*, give details of the deities of the seven *prākāras*. The disposition of the deities, however, is not uniform. The deities actually found also do not conform to the plan of the texts. The following table shows the alignment of the deities in a *saptāvaraṇa* temple (1) according to the *Pāncarātrāgama*; (2) according to *Vaikhānaśāgama*, and (3) deities actually found in the Śrīrangam temple. For purposes of (1) the plan given by U.V. Govindacarya, in his edition of the *Pāramēśvara Samhita* of the *Pāncarātrāgama*, is followed⁴⁰ and for (2) is followed the plan given by T.A. Gopinatha Rao, following the *Marīcisamhita* of the *Vaikhānaśāgama*.⁴¹ *Dvārapālas* are in italics.

Deities in a <i>saptāvaraṇa</i> temple in accordance with the <i>Pāncarātragama</i>	Deities in a <i>saptāvaraṇa</i> temple in accordance with the <i>Vaikhānsāgama</i>	Deities actually found in the Srirangam temple
1	2	3

1. Central shrine structure :

Sanctum : *Mūlabēra*
and *Utsavabēras* (south
facing)

Mūlabēra and
utsavabēras
(east facing)

Mūlabēra and
utsavabēras
(south facing)

South (Dakṣiṇa, Yama)-
Vāstviṣa,
Kṣētrapāla.
Dwārasri

Periya Perumāḷ,
Aḷagiyamaṇavāḷa Peru-
māḷ, *Śrīdēvi*, *Bhūdēvi*,
Tiruvāranga Māḷigaiyār,
and *mūrtis* for *snānam*,
śayanam, *bali* and *tīrtam*.

Chaṇḍa,
Pracaṇḍa
Garuḍa
Satya
Dhātā
Vidhātā
Praśnigarbha,
Kumuda

Jaya,
Vijaya
Garuḍa

South-west (Nirrūti) :
Kumudākṣa
Vāsudēva

West (Paścima, Varuṇa) : *Vighnēsvara*, *Viṣṇu*
Puṇḍarika seated on *Ananta*

North-west (Vāyu) :
Vāmana,
Sankarṣaṇa

North (Uttara, Sōma,
Vāma) ;
Sankukarṇa

1	2	3
<i>North-east (Īśāna)</i> Sarpanētra Pradyumna		
<i>East (Pūrva)</i> Sumukha	<i>Maṇika</i> <i>Sandhya</i>	Yōga-Narasimha, Durga.
<i>South-east (Agni) :</i> Supratiṣṭita Aniruddha		

2. 1 Enclosure

South :

Mānava,

Jaya

Vijaya

Duratikrama

Śankhanidhi

Padmanidhi

Garuḍa

Kapila

Śankhanidhi

Padmanidhi

Southwest :

Mahākarma

Aniruddha

Yajna

West :

Mahārudra

Acyuta

Northwest :

Agrāhya

Pradyumna

Nārāyaṇa

North :

Vasurēta

Śankhanidhi

Padmanidhi

Aniruddha

Viṣvaksēna

North-east :

Vardhamāna

Sankarsaṇa

Puṇya

Sēnai Mudaliār

(Viṣvaksēna),

Cērakulāvalli Nācciyār

Bibi Nācciyār

1	2	3
<i>East :</i>		
Sākṣi	Śrībhūta	
Upendra	Vikhansa	
Ādhāranilaya	Tapasa	
<i>South-east :</i>		
Tājodhara,	Kapila	Kriṣṇa
Vasudēva		

3. II Enclosure

South :

Yama	Yama	Ānjanēya
Bhadra	Narasimha	Bhadra
Subhadra	Budha	Subhadra
	Angāraka	

South-west :

Rākṣeśvara	Nirrūti	Hayagrīva
Kēśava	Isītātma	Sarasvatī
		Dasamūrtis

West :

Varuṇa	Varuṇa
	Brihaspati
	Sukra

North-west :

Vāyu	Vāyu
Nārāyaṇa	Sarvōdhavāha

North :

Soma	Trivikrama
Bhadra	Kubēra,
Subhadra	Sanēśvara.
	Rāhu

North-east

Īśāna,	Īśāna
Mādhava	Sarvavidyēśvara

Last :

Indra	Garuḍa
-------	--------

1	2	3
Prajāpati Nāgarāja	Varāha Soma Ketu <i>Kiṣkindha</i> <i>Tīrtha</i> <i>Indra</i>	
<i>South-east :</i> Agni Govinda	<i>Sūrya</i> Agni Subhadra	Annamūrti

4. III. Enclosure

South :

Daṇḍa,
Sudarsana,
Garuḍa

Yamuna
Svadha
Svāha

Garuḍa,
Sudarsana (Cak-
rattālvār)

South-west :

Khaḍga,
Viṣṇu

Srī

Nammālvār

West :

Pāsa

Narmada,
Haya
Samhlāḍinī

Paṭṭābhirāma

North-west :

Dhwaja,
Madhusūdhana

Jyēṣṭha

Mudalālvār,

Tīrttakkarai
Vāsudēva Perumāḷ

North :

Siśira
Sudarsana
Garuḍa

Sindhu
Rāka
Sinivāli

Dhanvantri,
Santānagopāla Kṛṣṇa,
Rādhā-ālingana Kṛṣṇa,
Toṇḍaraḍippodī Ālvār,
Varāha, Varadarāja,
Vēdavyāsa

Trisūla

Mahakālī

Trivikrama

Kōḍaṇḍarāma
Paramapadanātha.

1	2	3
<i>East :</i>		
Vajranābha, Muśalam Lāngalam	Cakra <i>Viḡhnēsa</i> , <i>Nāgēsa</i> , <i>Ganga</i> , <i>Durga</i> , Sundari, Sura.	Paṭṭābhirāma
<i>South-east</i>		
Sakti Vāmana	Sarasvati	Tirumḷisai Āḷvār

5. IV Enclosure

<i>South :</i>		Nāthamuni, Vēṇugōpāla, Āṇḍāl, Ānjanēya, Tiruppāṇāḷvār, Viṭṭalakriṣṇa, Toṇḍaraḍippoḍi Āḷvār, Kūrattāḷvār,
Lōhidākṣā <i>Ganga</i> <i>Yamuna</i>	Akṣta Agni Guha	
<i>South-west</i>		Cakrattāḷvār (Sudarsana)
Mahavīrya, Sṛīdhara	Yajus	
<i>West</i>		
Apramēya	Mitra Toya Pavitra	
<i>North-west :</i>		
Suśōbhana Hṛīṣīkēṣa	Sama	Śrīranga Nācciyār
<i>North :</i>		
Varāha	Pavana,	Mēṭṭalagiyasingar (Narasimha),
<i>Ganga</i>	Vāyu,	Vēdāntadēsika,

1	2	3
<i>Yamuna</i>	Takṣaka	Simmādrī Appan, Periyavāccān Piḷḷai, Srinivāsa Pērumaḷ,
<i>North-east</i>		
Vikrama, Padmanābha	Atharva	
<i>East</i>		
Bhīma	Pāncājanya S'ankhanidhi Padmanidhi Viṣṇu Harīṇi Gaviṣṭa Śiva	Rama, Piḷḷai Lokacarya
<i>South-east</i>		
Satavarta Dāmōdara	Rik	Pārthasārathy, Uḍayavar

6. V Enclosure

South :

Niyanta	Saptamātrikas
<i>Dharmādyakṣa</i>	Munis
Niyanta	Gandharvas

South-west

Viyat	Prāṇa,
Sri	Daya,

West :

Sāstras	Jaya Vijaya
<i>Suddakṣa,</i> <i>Amritanandini</i>	Apsarases Aśvins

North-west :

Vidhyādhīpatis	Maruts
Vāgīsvari	

1	2	3
<i>North :</i>		
Prajāpatisamūha <i>Vasunātha</i> <i>Sundhānanda</i>	Kuṭhīni and six other Rōhiṇis, Vidhyādhara	
<i>North-east :</i>		
Rudra Kānti	Satarudras	
<i>East :</i>		
Indra <i>Vajranabha</i> <i>Harisvara</i>	Dhvaja <i>Turhaṇa</i> <i>Balida</i> Anumati Dvadaśādityas Kuhu Ēkādaśarudras	
<i>South-east :</i>		
Kāla Kriya	Vatsavās	<i>Maṇavāḷa Mahāmuni</i>

7. VI Enclosure

South :

Jimūtha	Six <i>ritus</i>
<i>Cakra</i>	Madana
<i>Sankha</i>	Vipa
<i>Driḍhavrata,</i>	
<i>Bahusira,</i>	
<i>Gahana,</i>	
<i>Mēgha</i>	

South-west :

Nāga	Yakṣa
Santi	

West :

<i>Uttama-apsarō-gaṇa</i>	Prajāpati
<i>Padma</i>	Vyājani
<i>Gada</i>	Kāmini
Virocana	

1	2	3
<i>Mahākāya</i>		
<i>Mahābala</i>		
<i>Jitakrōdha</i>		
<i>Durādharaṣa</i>		
<i>North-west :</i>		
<i>Ōṣadis</i>	Jāmbava	
<i>Vibhūti</i>		
<i>North :</i>		
<i>Pāśava</i>	Muḍgala,	
<i>Lāngalam</i>	Candrābha,	
<i>Muśaḷam</i>	Sundara	
<i>Mahotsāha</i>		
<i>Trivikrama</i>		
<i>Atula</i>		
<i>Duṣṭa</i>		
<i>North-east :</i>		
<i>Yagna,</i>	Asura	
<i>Icchā</i>		
<i>East :</i>		
<i>Saptariṣis,</i>	Yūtādipa	
<i>Śara</i>	Nanda	
<i>Śārnga</i>	Śārnga	
<i>Amarṣi</i>	Nārada	
<i>Arciṣmān</i>	Tumbura	
<i>Mahādbhūta</i>	Prahlāda	
<i>Duratikrama</i>	Kinnara mithunas	
<i>Viṣama</i>		
<i>South-east :</i>		
<i>Griha, –</i>	Halēśa	Veḷi Anḍāl
<i>Prīti</i>		

8. VII Enclosure

South :

Akra	Daṇḍadhara	Tirukkugaḷappan
<i>Pūrṇa</i>	Agni	(Vāmana)
<i>Puṣkara</i>	Yama	

1	2	3
Satamanyu		
<i>Kṣēmakrit</i>		
<i>Sivakrit</i>		
Kēkarākṣa		
<i>Virāma</i>		
<i>Aṁśumālī</i>		
<i>South-west :</i>		
Aparāvidya,	Indra	
Rati	Indraja	
<i>West :</i>		
Tōya	Pāsabhr̥it,	
<i>Ānanda</i>	Nīrrūti,	
<i>Nandana</i>	Saritpati	
<i>Prāgna</i>		
<i>Hōmakrit</i>		
Apratarkya		
<i>Bhūtavāhana</i>		
<i>Yugantāgnyaśana</i>		
<i>North-west :</i>		
Marut	Rudra and	
Māya	Rudraja	
<i>North :</i>		
Candra	Dhanada	
<i>Virasēna</i>	Javana	
<i>Susēna</i>	Sōma	
Anullanghya		
<i>Samvarta</i>		
<i>Bhīṣaṇa</i>		
Apramēya		
<i>Sankrandana</i>		
<i>Animiṣa</i>		
<i>North-east :</i>		
Rudra	Abāpavatsās	
Vidhi		
<i>East :</i>		
Dhara	Akṣanta	
<i>Śambhava</i>	<i>Sankhacūḍī</i>	

1	2	3
<i>Prabhava</i>	<i>Cakracūḍi</i>	
<i>Śataparvā</i>	<i>Āditya</i>	
<i>Satānana</i>	<i>Aryama</i>	
	<i>Brahma</i>	
	<i>Īśa</i>	
<i>Ouḍumbara</i>		
<i>Prākṛitika</i>		
<i>South-east :</i>		
<i>Pāvaka</i>	<i>Savitr and</i>	
<i>Mahima</i>	<i>Sāvitri</i>	

**9. Deities on the outer-
side of the last wall**

Outside the temple

South .

Sudarśana
Sudharmiṣṭa
Niyāmaka
Dēvavṛta
Maharṣya
Prabhūta
Nirātanka
Dēvanandana
Sudhūmra
Anilāśana
Yugāmsa

South-west :

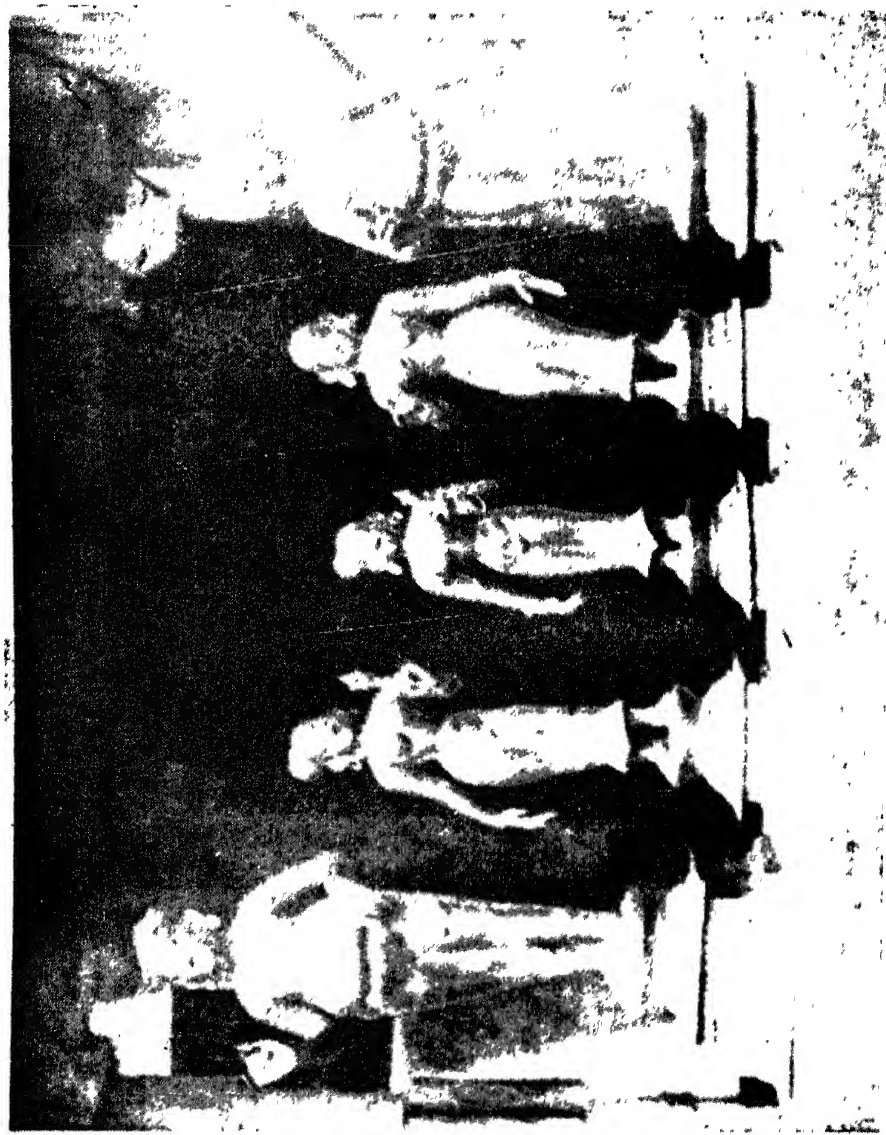
Bhava

West :

Sudarśana
Sarvasatvāśraya
Atigahana
Puruṣa
Gambhīra
Prānagōcara
Bhīma
Ugra



Nayak image on pillar in the *Garuḍa Maṇḍapa*



Bronzes — Nāyak images (in the Devasthanam Museum)



The Tōḍaramalla group of images in the Tirupati (Tirumalai) temple.



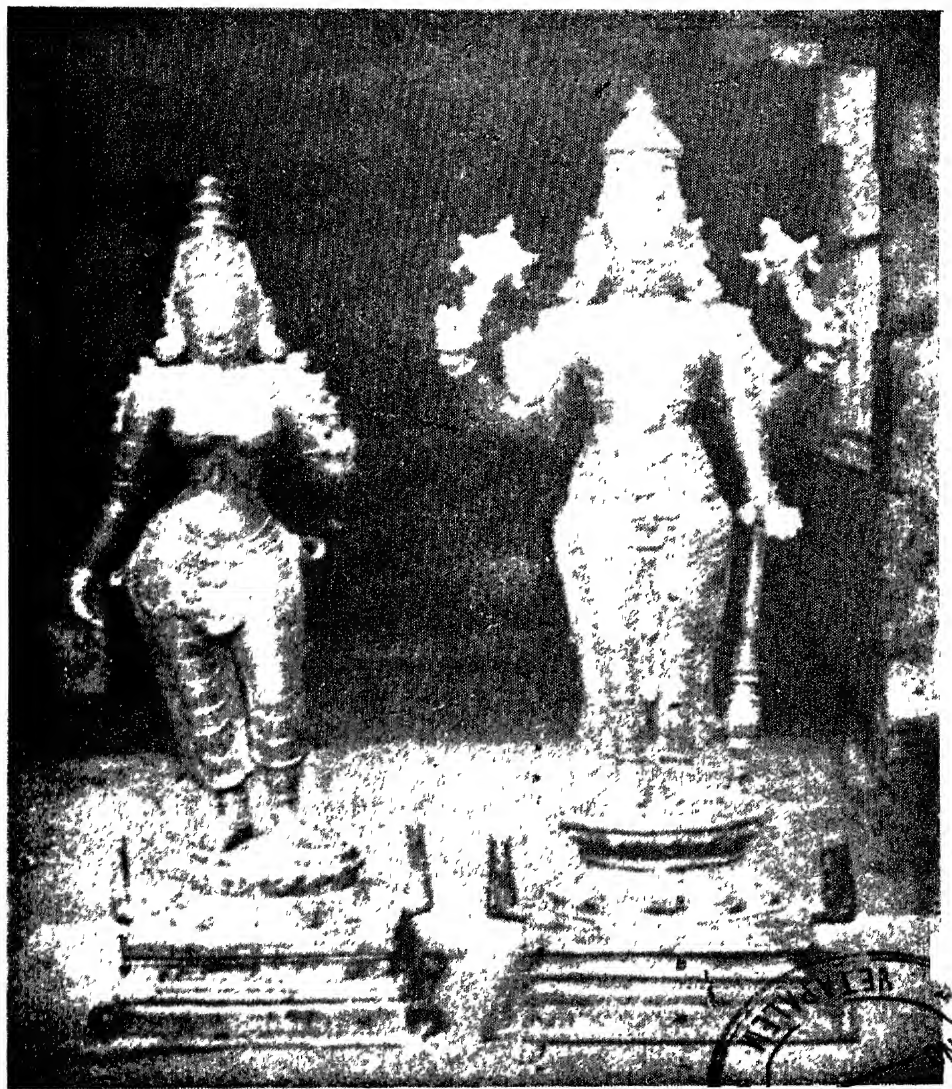
Annamūrti in the Maḍappalli



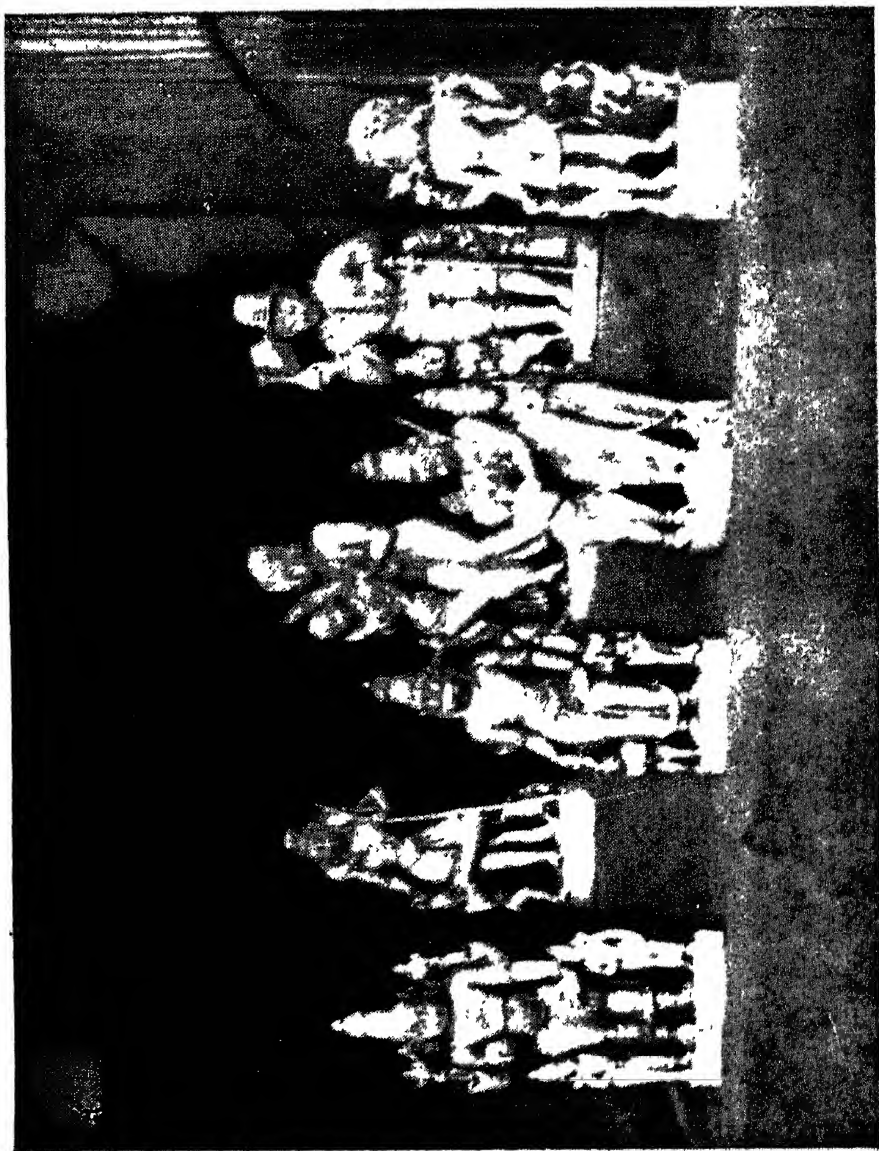
Cakrattālvar
Dvārapālakā of the Āryabhaṭṭāḷ gateway



Garuḍālvār
Dvārapālaka of the Āryabhaṭṭāḷ gateway.



Bronzes — Lakṣmi and Viṣṇu (in the Devasthanam Museum)



Ivory images in the Devasthanam Museum

1	2	3
<i>Yōgānta</i>		
<i>Yōganilaya</i>		
Virisvara		
<i>North-west :</i>		
Bhava		Dasāvatāras
<i>North :</i>		
Sudarśana		
<i>Mahārājēsvara</i>		
<i>Dhanādhyakṣēsvara</i>		
Ariṣṭa		
<i>Sanātana</i>		
<i>Viśrūṅgala</i>		
Ramya		
Anirviṇṇa		
<i>Tārakāntarita</i>		
<i>Tāra</i>		
Yugāntāmśa		
<i>North-east :</i>		
Bhava		
<i>East :</i>		
Sudarśana,		
<i>Amareśa</i>		Kāṭṭaḷagiyasingar
<i>Virūpākṣa</i>		(Narasimha)
<i>Virāma</i>		
<i>Viśama</i>		
Satānanda		
Tējodhara		
<i>Duratikrama</i>		
<i>Durāgraha</i>		
<i>Viśālākṣa</i>		
<i>South-east :</i>		
Bhava		

The *Pāramēsvara saṁhita* gives details of the *vimāna dēvatas* too. The *vimāna* refers to the entire *sanctum sanctorum* from the base to the pinnacle. Referring to the *vimāna* of the Srirangam temple (*Ranga-vimā-*

nam) it mentions the following deities adorning or sanctifying the different parts.⁴² The floor of the sanctum has Ananta, Cakra, Sāmārtya, Sāmārtya-Sakti, Lakṣmi and Kaustubha. The various *kumbhas* in the different directions are associated with Sarvaśakthi, Prabhāśakti, Parāśakti, Gnānaśakti, Kriyāśakti, etc. The eight stones of the floor of the *antarāḷa* are associated with different letters : *akāram*, *okāram*, *rikāram*, *gakāram*, etc. The *maśūrak-ādhāra-śila* (the base) has Yajus, Dharma, Trētāyuga, Gnānam, Sāmavēda, Dvāparayuga, Vairāgyam, Atharvaṇavēda, Kaliyuga, etc. In the four outer corners it has Vāsudēva, Sankarṣaṇa, Pradyumna and Aniruddha and in the inner corners Varāha, Sēṣamūrti, Narasiṃha and Nārāyaṇa. The *yōgapiṭa* or the pedestal of the *mūlabēra* has *cakra* and *padma* in the *adhiṣṭhāna* and Vāsudēva, Sankarṣaṇa Pradyumna and Aniruddha in the four cardinal directions of the *caraṇapadma*. i.e., the lotus feet of Ranganātha.

The *vimāna-dvāra* or the double-doorway of the sanctum, containing three rows of small square openings in each door, is associated with Kālavaivānara and Apāmpathī in the two doors, Cakra in the door-step, Iccāśakti and Prāṇaśakti in the two door-jambs and Paramēśvara in the *ūrḍhva-uḍumbara* (the upper horizontal). Agni and Soma dwell in two small windows (*gawākṣas*) above the doorway.

The *pradakṣiṇa* round the circular *garbhagriha* (*Tiruvuṇṇāḷi*) has the following deities : Gaṇēśa and Yōganidra on either side of the entrance, and, associated with the bases and *kumbhas* of the 12 pillars of the *Pradakṣiṇa*, Niyanta, Sāstra, Prajāpathi, Siva, Indra, the Saptariṣis, the Navagrahas, the Apsarōgaṇas, the Ōṣadhis, Vidya, Aparavidya, Candra, Arka, Kēśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdhana, Trivikrama, Vāmana, etc.

The nine *simhalalāṭa* gables adorning the *kapōta* or cornice and their interspaces are associated with the weapons of Viṣṇu, viz., *Cakra*, *Sankha*, *Gada*, *Padma*, *Lāngala*, *Musaḷa*, *Sara*, *Sārnga*, *Khaḍga*, *Khēta* *Daṇḍa*, *Parasu*, *Pāśa*, *Ankuṣa*, *Muḍgara*, *Vaira*, and *Sakthi*.

In the interspaces of the twelve pilasters adorning the *prastara* are supposed to dwell Ekaśrūṅgathanu, Vāmana, Trivikrama, Nara, Nārāyaṇa, Hari, Kriṣṇa, Paraśurāma, Kodaṇḍarāma, Vēdavit, Kalki, Pātāḷaśayana, Kurma, Varāha, Narasiṃha, Amritaharaṇa, Sripati, Rāhujit, Dattāt-rēya, etc.

At the base of the *grīva*, above the *prastara* and below an upper line of gables, are in the round Ananta, Saktyātma, Madhusūdhana, Vidyādi-

dēva, Viśvarūpa, Krodātma, Dharma, Vāgisvara, *etc.* In the midportion of the *grīvā* reside Sarvavyāpi Dhruva and Sarvavyāpi Padmanābha. In the gable of the *prithunāsa* or the big projection resides Paravāsudēva. This image appears on the southern side. In the three other lesser gables appear Acyuta in the west, Ananta in the north and Gōvinda in the east.

In the *kalasādhāra-vēdika*, *i.e.*, the base of the *kalasas*, dwells ṣaḍaracakra. The row of four *kalasas* on the top of the *sikhara* (west to east) represent Vāsudēva, Sankarṣaṇa, Pradyumna and Aniruddha while the row of four *kalasas* on the *prithunāsa* projection (north to south) stand for Nara, Nārāyaṇa, Hari and Kriṣṇa.

The *Pāncarātrāgama* lays down, no doubt, an ideal plan of a temple with seven *prākāras*, complete in all details. Each of the three outermost *pārākra* walls has two smaller gateways on either side of the main central gateway. Actually the supplemental gateways are non-existent in the Śrīrangam temple. *Dvārapālas* guard every entrance according to the *āgama* but this is actually not the case in Śrīrangam. For the gateway, which leads one into the first enclosure, *dvārapālas* are provided on both sides, *i.e.*, facing one who enters the first enclosure as well as when he leaves it. The pairs Bhadra and Subhadra and Sankhanidhi and Padmanidhi appear in these places both in the north and the south according to the *āgama* but actually only in the south in the Śrīrangam temple, *i.e.*, on either side of the *Nāḷikēṭṭān'vāśal*. As the supplemental gateways do not appear in the temple *upadvārapālas* or supplementary *dvārapālas* are also non-existent.

The *āgama* mentions the following besides the *āvaraṇa* or *prākāra dēvatas*, *viz.*, *kōṇa dēvatas*, in all the corners, *ṣōbhā dēvatas*, in between the main and the supplemental doorways, appearing only in the two outermost *prākāras*, and *upaṣōba dēvatas*, which appear in the corners outside the last *prākāra* wall. All the rest *i.e.*, the deities appearing in front of entrance gateways, the deities in the corners, excluding the *kōṇa dēvatas*, as well as the deities in the cardinal directions in the *prākāras*, where there are no gateways, are considered as *āvaraṇa dēvatas*. Actually the position regarding the deities in the temple is quite different. A perusal of columns (1) and (3) in the table given above clearly brings out the gulf of difference between the number, name and disposition of the deities according to the *Pāramēśvarasamhita*, which is supposed to be the guide-book and authority for all matters connected with the Śrīrangam temple, and what is actually found in the temple. Instances where both correspond are very few. This

only shows the difficulty in translating the *āgamic* theory into practice. Neither is there any agreement with the deities mentioned in the *Vaikhānasāgama*. C.R. Krishnamacharlu tried to explain the difference by saying.....“ this divergence is perhaps due to later improvements and alterations made knowingly or unknowingly in successive generations. In fact the temple has undergone so much alteration at the hands of pious kings of several dynasties and donors of different generations that it is difficult to distinguish between the original nucleus and the later accretions. The introduction of images of the Vaiṣṇava Āḷvārs in shrines which previously contained images of gods, appears to have been a later innovation, made during the time of Rāmānuja and Vēdānta-Dēśika”⁴³. The learned epigraphist seems to suggest that all the *āgamic* gods were originally there and that many images disappeared due to the vicissitudes through which the temple passed. Though it is a fact that Rāmānuja installed the images of the Āḷvārs in the Śrīrangam temple there is no evidence to show that he removed some images to make room for the Āḷvārs. Actually the bronzes of some Āḷvārs are found in the shrines of gods as shown in the preceding pages. A study of the history of the temple clearly shows that the temple itself was a gradual growth, that all the seven *prākāras* did not appear simultaneously, nor all the deities and shrines, and that temple builders and chieftains consecrated the images of their choice, so that we have more than one shrine for Rāma, Kriṣṇa or Narasimha, while they left out altogether many of the *āgamic* gods, whose worship, was perhaps not in vogue in their time. The same is true of the *vimāna dēvatas*, of whom Ranganātha, Paravāsudēva, Acyuta, Ananta and Gōvinda alone appear in concrete form. The rest are implicit.

Notes :

1. T.A. Gopinatha Rao : *Elements of Hindu Iconography*, (The Law Printing House, Mount Road, Madras, 1914) vol. I. pt. I. pp. 78-80.
2. KO. pp. 28, 133-34.
3. See T.A. Gopinatha Rao : *Op. cit.* pp. 227-233 and 240-243 for different forms of Para-Vāsudēva.
4. *Ibid*, p. 153.
5. *Ibid*. Plates XLIV and XLV.
6. KO. p. 153.
7. *Ibid*. p. 152-3.
8. T.A: Gopinatha Rao, *op. cit.* p. 203.

9. *Ibid*, p. 204.
10. *Ibid*, p. 231.
11. *Ibid*, plate LXIII. 11 (a) *Ibid*. p. 231
12. *Ibid*, pp. 189-91.
13. *Ibid*, pp. 128-132.
14. KO. pp. 127, 128.
- 14(a) T.A. Gopinatha Rao, *op. cit.* pp. 260-261.
15. *Ibid*, p. 123.
16. *Ibid*, p. 250.
17. 139 of 1932-39 ; pt. II, para 70.
18. VV. 50-51.
19. T.A. Gopinatha Rao, *op. cit.* p. 251 ; H. Krishna Sastri : *South Indian Images of Gods and Goddesses*. (Madras Government Press, 1916), pp. 257 and 259 ; F.H. Gravely and T.N. Ramachandran, *Catalogue of the South Indian Hindu metal Images in the Madras Government Museum* (Government Press, Madras, 1932). p. 6. The authors refer to "Dhanvantari, the tutelary deity of Hindu medicine, holding a vessel in one or both of his hands, and seated in front of a disc bearing his discuss and conch".
20. T.A. Gopinatha Rao, *op. cit.* p. 291.
21. *Ibid*.
22. *Ibid*, p. 285.
23. H. Krishna Sastri, *op. cit.*, p. 64, notes 1 & 2.
24. PS. 11 : 21-27, 256-61.
25. 82 of 1937-38 ; pt. II, para 63.
26. ARE. 1936-37, pt. II. see p. 62 for a description of Annamūrti as given in the *Pādma Samhita*.
27. PS. 11 : 32-43.
28. T.A. Gopinatha Rao, *op. cit.* vol. I., part I, p. 48.
29. PS. 10 : 44-46.
30. PS. 11 : 80-87.
31. *Ibid*, 11 : 72-80.
32. T. A. Gopinatha Rao, *op. cit.*, Vol. II, pt. II. Plates CLV and CLVI ; *History and Culture of the Indian People*, (Bharatiya Vidya Bhavan.), vol. 3, Fig. 49.

33. PS. 11 : 135-141.
34. T. A. Gopinatha Rao, *op. cit.* Vol. I pt. II. p. 378 ;
Gravely and Ramachandran, *op. cit.* p. 73.
35. Colavalli, according to the KO.
36. KO. pp. 5-6. (36)^a 56 of 1892 ; SII. IV. 503.
37. KO. *op. cit.*
38. Other lists are also sometimes given. (38)^a A seated image,
here, represents Embar, a cousin of Rāmānuja.
39. KO. p. 118.
40. *Pāramēsvara Samhita*, ed. by U. V. Govindacarya, Srīrangam,
1953
41. T. A. Gopinatha Rao, *op. cit.* vol. 1 ; pt. II—Appendix A.
42. PS. pp. 1-5 and Ch. X.
43. ARE 1936-37 ; pt. II, para 9.

CHAPTER IV

PUJAS AND FESTIVALS

In this chapter an attempt is made to give the reader an idea of the *pūjas* and festivals as they are being celebrated today in the Śrīrangam temple. No attempt is made to trace the evolution of each item of *pūja* or festival historically. It is well-nigh impossible to do it from the stray references available in the inscriptions briefly listed in the introductory chapter. They tell us that endowments of lands and money were made for the divine services and offerings, that the images were given holy bath or *abhiṣēkam* and were taken in procession, that the *prabandas* were recited in the divine presence, that lamps of ghee were burnt during worship and that garlands and jewels were offered and so too *naivēdyam*; but these do not help us to visualise the rituals. Perhaps they were known and performed in the Cōḷa period and reached their full development in the Vijayanagar period. The *Āgama-samhita* (*Pāramēśvara Samhita*) to some extent and the *Kōil Olugu* to a greater extent provide some useful information. The details in the latter work seem to reflect the conditions in the Vijayanagar period.

The inscriptions refer to several festivals by name, e.g., the Viruppaṇ *tirunāl*, the Bhūpati Uḍayār *tirunāl*, the *Ādyayanōtsava* etc. Some donors instituted special *pūjas* or *sandis* or else full scale festivals to be celebrated on the days of their natal stars and made grants of money for the expenses. This practice appears to have been common during the Pāṇḍya, Vijayanagar and Nāyak periods. The celebration of festivals according to the calendar may be said to have had its fullest development during the late Vijayanagar and Nāyak periods thanks to the munificent grants of the rulers. The 15th *sarga* of the *Dīvyasūricaritam* gives a graphic description of the seasons and the festivals celebrated in Śrīrangam during those seasons. The *Lakṣmī kāvyaṃ* gives a description of the *Ādibrahmōtsava* centering round the marriage of Ranganātha with Uraiyūrvalli Nācciyār. Both are Sanskrit *kāvyas* of the 15th century.

SECTION I

Pujas

The main purpose of a Hindu temple is to house icons to which devotees could offer worship. Whereas in domestic worship elaborate and ritualistic *pūja* may not be possible it is made possible in temples where a set of *arcakas* are commissioned to perform *pūjas* in the subsidiary as well

as the main shrines at the proper timings and in the proper manner. The devotees are thus enabled to go to the temple during *pūja* hours and join the ceremonial worship without taking an active part in the ritual. The worship offered by them is symbolic as the priest offers it on their behalf.

The *Paramesvara samhita* says that worship could be offered thrice, of which the morning worship is the most important. It could be offered six times or even twelve times if possible.¹ The early morning *pūja* is supposed to ensure the unfailing performance of worship and religious rituals by the devotees in general and the *arcakas* in particular. The noon or *mādhyaṇa pūja* is supposed to ensure good government while the evening *pūja* ensures an abundance of food. More *pūjas* may be performed for other ends say the destruction of evil, growth in the numbers and welfare of men and beasts, etc.

The Tiruppaḷḷi eḷucci

The ritual of singing the aubade and waking up the god in Vaiṣṇava temples is an old one and appears to have been in existence even before Toṇḍaraṇip্পoḍi Ālvār composed his eleven verses of the *Tiruppaḷḷi eḷucci*, addressed to God Ranganātha announcing the passing of the night and asking Him to get up from His serpent couch. Verse 8 announces that the night has disappeared, the sun has risen, the gods are reciting the *Vēdas* and the sages like Tumburu and Nārada have come with treasure, the cow, the mirror and clean vessels for *pūja* and requests the God to rise. The presentation of the cow, which continues to this day, with the God facing its hind part, is symbolic of His benign look at the world. The *Kōil Olugu* says that the cow, the horse, the elephant and a *dēvadāsi* would wait in the Aḷagiyamaṇavāḷan *tirumaṇṭapa* every dawn.² It also says that in the same *maṇṭapa* the *viṇṇappam-saivār* would play on the *vīṇa* every dawn after taking bath.³ Today a Srivaiṣṇava, who has the hereditary right (*mirāsi*) of singing and playing on the *vīṇa* in the above *maṇṭapa* early in the morning, sings a few songs, not exactly the verses of the *Tiruppaḷḷi eḷucci* but conveying similar import, before the *arcakas* come. When the watchman opens the doors of the Gāyatri *maṇṭapa*, they enter and open the doors of the sanctum after drawing on the cloth screen against the doorway of the *maṇṭapa*. Now the *garbhagriha* is swept and cleaned and wicks in the oil lamps changed. In the meanwhile the cow arrives in the Aḷagiyamaṇavāḷan *tirumaṇṭapa*, the *vīṇa* recital is stopped and the men and women who have thronged there stand on tip toes waiting for *darśan*. As all clothes are removed from the *utsava-bera* of the god at the close of the ceremonies

the previous night except for a loin cloth it is now provided with fresh clothes and after proper decoration the screen is drawn off and the devotees now file into the *Gāyatri maṇṭapa* and have *darśan* of the *mūla* and *utsava bēras* from the *antarāḷa*. A priest honours the cow with a garland and the cow is taken back. This early morning *darśan* of the god is popularly called *Viṣṇurūpa darśan*.

The routine of the pūjas: The ablutions and abhiṣēkam

The routine of the daily *pūjas*, which starts after the *Viṣṇurūpa-darśan*, has been practically the same from very early times and is also common to all Vaiṣṇava temples. In Śrīrangam a couple of Śrīvaiṣṇava temple servants bring water for *pūjas*, etc., from the river Kāvēri. During festivals the pots of water are brought on the back of the temple elephant and accompanied by music. This water is stocked in the silver *pancapātras* kept in the sanctum. For purposes of *pūja* the water is poured into five cups of silver arranged by the feet of the *utsava bēras* as follows: four in the corners and one in the centre, viz., the *arghya pātram* in the southeast (*āgnēya*) for washing the hands (of the god), *pādyā pātram* in the southwest (*nīrrūti*) for washing the feet, *ācamaniya pātram* in the north-west (*vāyu*) for washing the mouth, *snāniya pātram* in the north-east (*iśānyam*) for the holy bath, and the *sarvārta-tōya pātram* in the centre containing water for general use. *Paccāi karpūram* (camphor), *kastūri* (musk), cardamoms and sandal paste are mixed with the water in these cups.

The priests who have duties inside the sanctum, viz., the *Bhāgavata-nambis* or *Bhaṭṭā*! start the ceremonies with the washing of the teeth and faces of the *utsava-bēras*, which is done symbolically through the appropriate *mantras*. Spoonfuls of water are offered for *ācamanam* (washing the mouth), *arghyam* (cleaning the hands) and *pādyam* (washing the feet). When the deity (*Aḷagiyamaṇavālan*) is supposed to be washing his teeth and face an *arcaka* holds a mirror. Then follows the *abhiṣēkam* or *tirumanjanam* (holy bath). This is done for the small silver image called the *snānamūrti* and the *saṭakōpan*, which stands for the feet of the god. The jewels and clothing of this image are removed and a shower bath with hot water (*dāraiuṣṇam*) is provided by means of a *sahasradārai* or thousand holed plate. The bath includes anointment with ghee and removing it by the application of the powder of dry turmeric and melon (*āmalaka* or *nellikāi*). The *abhiṣēkam* of the procession image of the god (*Aḷagiyamaṇavālan*) or the *utsavāṅgasnānam* is done in the *mahāmaṇṭapa* on the *ēkādasī* and *amavāsya* days and on the first, seventh and last days of

brahmōtsavas. There are also special baths like the *Jyēṣṭhābhiṣēkam*. The holy baths given in the sanctum are *in camera*, but those given in the *maṇṭapas* are open to public view. In the case of the god the *vastra* is quickly changed thrice but in the case of the goddess, *i.e.*, Śrīranga Nācciyar, the bath is given with the clothes on. It may be stated here that the bronzes themselves have ornate representations of clothing and jewellery. On all these occasions the *puruṣasūktam* is recited by the Bhaṭṭas. As the divine bath commences an *arcaka* gives the *aruḷappāḍu* (divine commandment) to them and they start the recitation. The issue of the divine order through the mouth of an *arcaka* and the person or persons so addressed obeying it saying *nāyandē, nāyandē* (my lord ! my lord !) and the dramatisation of the whole process are said to be characteristic of treating the god as king (Rangarāja). Verses from the *prabandas* of the Āḷvārs are also recited by the Arayar. In the month of Dhanuṣ or Mārgaḷi the *Tiruppāvai* is recited during the holy bath.

So far as the *mūla bēra* or Periya Perumāḷ is concerned the image is smeared with sandalwood oil after the ornaments and clothes are removed, except for a loin cloth, and it is kept in that condition for six weeks after *Jyēṣṭhābhiṣēkam* and again for six weeks after *Pavitrōtsavam*. During this period the divine frame, excepting the face and chest, is screened off. At the close of each period the oil smear is washed off and the decorations restored. Between the two periods there is a short break of usually ten days. On Fridays, in other periods, *punugu* oil mixed with camphor oil is applied to the chest and feet of the image.

Alankāram and ārādhana

After the *abhiṣēkam* of the *śnānamūrti* on ordinary days and of the *utsavamūrti* on special days as aforesaid the image is wiped dry with washed and dried *vastras* and is properly clothed with the *pītāmbaras*, and *kastūri* mixed with *punugu* is applied on the forehead. The jewels are restored and the image is decorated with garlands of fresh flowers.⁴ All this is done *in camera*. During this period *viṇa* is again played in the Aḷagiyamaṇavāḷantirumaṇṭapa. Once the *alankāram* or decoration is over the screen is drawn off and the devotees, gathered in the above *maṇṭapa*, enter the Gāyatri *maṇṭapa* to get a *darsan* of the deities.

Ārādhana or worship is done with *tuḷasi* leaves. It is accompanied by the recitation of the *stōtra mantras* in Sanskrit and the Tamil *prabandas*. This recitation is called *vēda-viṇṇappam*. The worship is concluded by the offering of incense and *mangaḷāratti* or the waving of varieties of lamps of

ghee like the pot lamp or *kumbālatti* having one wick, the Rāmānujan lamp with seven wicks, *etc.*, again accompanied by recitations. After this is over worship may be offered with *tuḷasi* leaves and flowers by the *arcakas* on behalf of individuals. This is called *arcana*.

Naivēdyam

After *ārādana* comes the feeding of the deity represented by the small silver image called the *bali bēram*. This is called *bhōjyāsanam* or *naivēdyam*. A few cooks from the *maḍappaḷḷi* bring the cooked rice and other items of eatables like *kṣīrānnam* (milk-rice), *appam* (sweet cakes), sweet *pongal*, *etc.* These are brought in baskets. The rice basket or *taḷigai* is emptied over a piece of cloth called *pāvāḍai* in front of the *utsavamūrtis* above the slab called *amudu-pāṇai*. Torches are held during the "divine meal" and *cāmaras* are waved. When the meal is over betel and nuts are offered and this is followed by the offering of water for washing the mouth. *Naivēdyam* goes on *in camera*. It is similarly offered to the various deities in the sub-shrines.

The routine of the *pūja* described above is again performed at noon in a shortened form including all items except the bath. On some occasions like the *ēkādaśi* the bath is offered at noon. The *pūja* is performed again in the evening, when there is only public worship, and in the night (at about 8-30 p.m.). The *naivēdyams* vary.⁵ It is generally the practice nowadays to admit the devotees only after the *pūja* is over. Certain time is allotted for free *sēva* or *darsan*, and then *arcana* or worship is done on behalf of individuals on payment of a fixed sum. In the night the *pūja* is wound up with the offering of milk. Formerly, say in the Vijayanagar period, *kaśāya* or medicinal decoction was offered along with milk. It was prepared and brought from the *ārōgyasāla*, *i.e.*, the shrine of Dhanvantri.⁶ There is no ceremony here of putting the god to sleep as he is in *yōga-sayana*.⁷

SECTION II

Festivals

Festivals are always associated with a Hindu temple and seem to be as old as the ceremonious *pūjas*. On festive occasions the divine images are specially decorated and taken out of the temple in procession seated on *vāhanas* or vehicles and accompanied with music. Hence they are popular and are attended by a concourse of people, particularly the car festival or *ratōtsava* attracting people from far and near. The festivals are

largely seasonal in character. They are also commemorative, recalling some achievements of Viṣṇu related in the *purāṇās*. The *Ādyayanōtsava* is based entirely on the recitations of the *prabandas*. It is noteworthy that different structures attain a meaning and a significance in their association with particular festivals without which they are just enclosed spaces and nothing more, e.g., the *Pavitra maṇṭapa*.

The inscriptions in the Srirangam temple contain more references to festivals than to *pūjas*. Some of these have been mentioned earlier. An inscription dated in the 16th year of Vikrama Coḷa (1136 A.D.) registers a gift of land for feeding Brāhmaṇa pilgrims during the *Panguni* festival.⁸ An inscription of Jaṭavarman Vira Pāṇḍya refers to the *Karttikai* festival.⁹ Inscriptions of the Vijayanagar period refer to the *Adibrahmōtsava*,¹⁰ the *Kausika tirunāl*,¹⁰ *Vēdapārāyaṇa tirunāl*¹¹ or *Ādyayanōtsava*, *Srījayanti* and *Mahānavami* festivals,¹² etc. An inscription dated in S. 1331 (A.D. 1409) refers to a gift of 135 gold pieces (*pons*) by Mahāmaṇḍalēswara Vira Bhūpati Uḍayār for conducting a festival to the god in his name on the day of his natal star *punarpūsam*. The conduct of the charity was left in charge of Uttamanambi.¹² Another inscription dated in S. 1355 (A.D. 1433) says that Aṇṇappa Chaṇḍappa instituted a car festival to be celebrated on the day of *Uttirāḍam*, the natal star of his father, Ādityadēva Uḍayār and also presented an elephant for service during the same festival.¹³ There are references to the *sankramaṇam* festival, the *Citrāpaurṇami* festival, etc., in other inscriptions.¹⁴

Types of festivals: Parvōtsavas, etc.

Festivals may be classified into *Parvōtsavas*, *Ēkadinōtsavas*, *Māsōtsavas* and *Brahmōtsavas*. *Parvōtsavas* are simple festivals celebrated within the temple on the five following occasions or *pancaparvas* each month: (1) *māsa sankramaṇam* or the commencement of every month, (2) *amāvāsya*, (3) *paurṇami*, (4) and (5) the two *ēkādaśis* in each month. In addition *parvōtsava* is celebrated on the day of *Rēvatī*, which is supposed to be the natal star of the god Ranganātha, actually the star of consecration of the image. On all these occasions the *utsava* images are brought out of the sanctum into the *mahāmaṇṭapa*, taken down the western steps into the first or Rājamahēndran enclosure, where they are taken in procession *pradakṣiṇa*-wise and brought back to the *maṇṭapa* through the eastern steps. The ceremony of ascending the steps is called *paḍiyē r̥ṇam* and is done to appropriate music. The god and the goddesses are seated in the sandalwood pavilion called *sandana mantapa* and *pūjas* are performed there. At the close of the

ceremonies the images are taken down along the eastern steps and in procession along the enclosure *pradakṣiṇa*-wise and brought back to the *maṇṭapa* by ascending the western steps, whence they are restored to their position in the sanctum. When bigger festivals are being celebrated the *parvōtsavas* get merged with them.

The *ekadinōtsavas* or single day festivals last for a day and no more and such are the *Citrā Paurṇamī*, *Jyēṣṭhābhīṣēkam*, *Patineṭṭām perukku* (Ādi 18th), *Sri Jayanti*, *Vijayadasamī*, *Dīpāvalī*, *Kārttikai dipam*, *Sankrānti* and *Yūgādi*. The monthly *māsōtsavas* and the annual *brahmōtsavas* last for more than a day, usually about ten days. The important *māsōtsavas* are the *pūccāttu-tirunā!* or the flower festival (*Dhavanōtsava*) in *Cittirai*, also called *Kōḍuttirunā!* when the deities are specially decorated with flowers—the month, roughly corresponding to April, marking the beginning of the flowering season—, *Vasantōtsava* in *Vaikāsi*, *Jyēṣṭhābhīṣēkam* in *Āni*, *Paviṭrōtsavam* in *Avanī*, *Navarātri* in *Puraṭṭāsi*, which is celebrated solely for the goddess, Śrīranga Nācciyār, *Dōlōtsavam* or swing festival in *Aippasi*, *Vēdapārāyaṇa tirunā!* or *Adyaṇōtsavam*, which lasts for twenty days in the month of *Mārgaḷi* and the float festival in *Māsi*. It is the practice that all functions and processions of the *masōtsavas* are done in the evenings. Three *Brahmōtsavas* are celebrated in the months of *Cittirai* (*Viruppaṇ tirunā!*), *Tai*, (*Bhūpati tirunā!*) and *Panguni* (*Ādibrahmōtsavam*). The distinguishing marks of a *brahmōtsava* are its commencement with *dhvajārōhaṇam* or the hoisting of the flag on the flagstaff and its conclusion with *ratōtsavam* or car festival. In the following pages the main festivals are briefly described as they occur in the Hindu solar calendar commencing with the month of *Cittirai* (*Caitra*), the year commencing from mid-April, i.e., from the Tamil New year's day.

Festivals in the month of Caitra (April–May)

Kōḍaittirunā!

The *Kōḍaittirunā!* or summer festival, also called the *pūccāttu-tirunā!* or flower festival, is celebrated for ten days preceding the full-moon day in the month of *Citrā* (*Citrā Paurṇamī*). On all these days the god is profusely decorated with flowers and is stationed in the evenings in a four pillared *maṇṭapa*, facing south, in the *maṇalveḷi* or open space in the eastern wing of the third *prākāra*. *Pūja*, *naivēdyam*, consisting of *pānakam* and soaked and sweetened green gram dal, and distribution of *īrtam* among the devotees follow. From the 6th day the god is taken to the *Dorai maṇṭapam*, in the north-western corner of the second (*Kulasēkharan*)

prākāra, and stationed in the raised pavilion, where *pūja* and *naivēdyam* are offered. While the god returns to the sanctum *pradakṣiṇa*-wise *viṇa-vādyam* is performed by the hereditary Vaiṣṇava musician. The *Kōḍai* festival is celebrated for Śrīranga Nācciyār in her own temple for 10 days during this month.

Citrā paurṇami

On the *Citrā-paurṇami* the god is taken in procession to a *maṇṭapa*, called the *Ammā-maṇṭapam*, about a mile due south of the temple and lying on the northern bank of the Kāvēri, and ceremonies are performed recalling *Gajendra-mōkṣa*. After *abhiṣēkam* the god is taken to the edge of the bank, near the waters, and there He blesses *Gajendra* represented by the temple elephant. *Pūja* is again performed in the sands. Then the god returns to the *maṇṭapa* and back to the temple.

Śrī Rāmanavami

On the day of *Śrī Rāmanavami* the god is seated in state in the *Arjuna maṇṭapa*. The image of Cērakulavalli Nācciyār, who is supposed to be an incarnation of Sita and one of the eight consorts of Ranganātha, is brought from her shrine nearby and seated by his side. *Abhiṣēkam* is performed for both and *pūja* and *naivēdyam* follow. While returning to the sanctum the god accompanies the goddess and leaves her in her shrine.

The Brahmōtsavam

The *Cittirai brahmōtsavam*, called the *Viruppaṇ-tirunāl*, commences eight days prior to the day of *Rēvati*, the star of the god's consecration. On that day the *ratōtsavam* has to be celebrated. The routine of every *brahmōtsava* is more or less the same. On the first day the ceremony of *ankurārpaṇam* or 'sprouting of the seeds' takes place. The images of Viṣvaksēna and Ānjanēya are taken in procession to the Nācciyār temple and on their behalf the temple servants bring holy earth from beneath the *bilva* tree there. A few priests go to the river bank and bring sand chanting the *bhū-sūkta*. The mud and sand are mixed and moistened and are kept in pots in the *yāgaśāla*. Cereals are sown in these and they begin to sprout in a few days. On the second day the Sēnāpati, i.e., Viṣvaksēna, conceived as the commander-in-chief of Viṣṇu, goes round the streets for *nagarsōdanai*, (inspection of the town) i.e., his image is taken in a simple procession along the four Citra-streets. When he returns *Garuḍa pratiṣṭa* is done, i.e., a picture of *Garuḍa* is painted on a piece of canvas and consecrated with appropriate *mantras* and kept in the *Aḷagiyamaṇavāḷan-tirumaṇṭapa*. In other words the *garuḍa-dhva* is made

ready for being hoisted on the *dhvajasthamba* the next day. This ceremony is called the *dhvajārōhaṇam*. In the morning the *dhvaja* is ceremoniously carried on a plank along the Citra streets and brought back and kept near the *dhvajasthamba*. The god is now stationed in a small raised *maṇṭapa* near the shrine of Ānjaneya to the south-east of the *dhvajasthamba* and *balipīṭha* in the spacious southern wing of the second *prakārā*. *Pūja* and *naivēdyam* are offered to the god and Garuḍa is consecrated in the *dhvaja*. Then the *aruḷappāḍu* for flag hoisting is given, i.e., an *arcaka* shouts, on behalf of the god, 'parō' (Tamil *para*, i.e., 'fly' lengthened out) and another, who stands above the terrace near the aperture through which the staff juts out, draws up the *dhvaja* and ties it to the top of the staff.

The same evening the god and the two goddesses, i.e., the *utsava bēras*, are decorated and seated in the Aḷagiyamaṇavāḷan *tirumaṇṭapa* and the ceremony of *bhērithāṇam* or beating the drum is performed. *Pūja* is done to the *bhēri* and it is struck with the recitation of the *bhērithāṇam slokas*. The purpose of the *sloka* is to invite the gods, the *dikpālas* and devotees to the *brahmōtsava*. Three beats of the drum follow each *sloka*. The god and the goddesses are then taken in procession round the Citra streets. When they return to the temple the god gets down from the *capra*, leads the goddesses into the sanctum and then he returns alone and goes to the *yāgaśāla* where he is offered *tirumanjanam* or bath (*abhiṣēkam*). *Pūja* and *naivēdyam* follow. Ghee offerings are made in five sacrificial fire pits (*pancakuṇḍa hōmam*). Then the god returns to the *mahamaṇṭapa* but does not get into the sanctum. As he is supposed to have started on a *yātra* or journey he makes *yātradānam* and fulfills his *yātrāsankalpam* by staying outside the sanctum. His image is kept for ten days in the mirror room in the south-eastern corner of the *maṇṭapa*. This brings the first day's festival to a close.

From the second day onwards the god is taken every morning round the Citra streets and is brought back to the *mahāmaṇṭapa*. The *vāhanas* or vehicles change. On the 4th day he comes out on Garuḍa (*Garuḍa seva*). On the 8th day, e.g., he rides the horse. On the next day (*rēvati nakṣatara*) he is drawn round the Citra streets in a chariot (*ratha*). On the tenth day *tirumanjanam* is performed in the *mahāmaṇṭapa*. In the evening he goes round the Citra streets in procession and then comes round the inner enclosures staying at stipulated places and receiving the *ubhayam* or honours and offerings made by the *ubhayakār* or donor. This happens in the course of each procession. On this occasion he stays for a while in the 1000 pillared *maṇṭapa* and then proceeding due south comes to the

Uḍayavar shrine. During this promenade the choristers in the *tiruvōlakkam* chant the *Rāmānuja-nūṟṇṇāḍi*. The image of Rāmānuja is brought out by an *ācārya* on the palm of his right hand (*Kuittala-sēvai*) and on his (Ramanuja's) behalf cocoanut juice is offered to the god, who proceeds then towards the sanctum. He stays for a while near the *dhvajastambha* in the second enclosure and hears the *paḍippu* or *tiruppaṇi mālai* recited. This gives an account, in Tamiḻ verse form, of the various festivals of the temple and the services rendered by the *Tenkalai* Śrīvaiṣṇavas during those festivals. It is popularly attributed to Rāmānuja and is recited at the close of each festival. After the Perumāḷ goes into the sanctum and is restored to his original place on the *bhūpālārāyan*, i.e., the gold plated pedestal, the *dhvaja* is pulled down in the night. Though the festival is closed with this the god is taken in procession along the Citra streets in a specially decorated flower palanquin on the evening of the 11th day. To the common people this is the last function of the *Cittirai brahmōtsavam*.

Vasantotsava in the month of Vaiśāka or Vaikāsi (May-June)

The *vasantōtsava* commences eight days before *Paurṇami* (full-moon day) of this month. In the evening of the first day the god and the two goddesses are taken in procession from the *mahāmaṇṭapa* to the *Vasanta-maṇṭapa* (a square *maṇṭapa* in the centre of a tank, which is surrounded by a pillared verandah on all the four sides, the southern wing having an extended *maṇṭapa* in the centre). The god is adorned with turmeric powder (*cūrṇābhiṣekam*) and *pūja* and *naivēdyam* follow. The *Tiruppallāṇḍu* is recited during the *cūrṇābhiṣekam*. The dancing girls attached to the temple used to perform the *kōlaṭa* dance in the southern *maṇṭapa* after *pūja* and sing and dance as the deities were taken back to the sanctum. These practices disappeared with the abolition of the institution of temple dancing girls. Music performances have now taken their place. From the second day onwards the god alone is taken to the *Vasanta maṇṭapa* and the ceremonies are performed on a simpler scale. On the 7th day the god and the goddesses are taken in procession to the *maṇṭapa*. (It is generally the practice to take the god and the goddesses together in processions on the first and seventh days only of the *māsōtsavas*). On the 9th day (*paurṇami*) the god is given the *cūrṇābhiṣekam* in the sanctum and, after *pūja*, is taken round the Citra streets on the horse vehicle and back to the sanctum. Visits to the *Vasanta maṇṭapa* cease with this day.

For Śrīranga Nācciyār the *Vasantōtsava* is celebrated in her own temple for seven days in the same month in a small tank behind her shrine. This is called the *keḍākkūṭitriunāl*.

Jyestābhisekam in the month of Jyestā or Āni (June-July)

Jyēṣṭābhisekam is performed on the day of *jyēṣṭanakṣattara* in the month of *Āni*. In the morning of this day water is brought from the Kāvēri in a gold pot on the back of an elephant with pomp and music. Some *arcakas* fetch water in silver pots also following the elephant in procession. After the images in the sanctum, viz., the god and the two goddesses, the *yagnamūrti* and the *bēras* for *snānam*, *sayanam*, *balī* and *tīrtam* are all removed to the *Tiruvunnāḷi* and arranged on different pedestals they are given a series of baths in water, milk, curd, honey and the juices of sugarcane, lime, mango and other fruits. About a 1000 small cups, arranged in four corners of a square, 250 for each corner, are used for the *abhiṣēkam*. Hence it is called *Sahasrakalaśābhiṣēkam*. Intermittently they are cleaned with soap nut powder, turmeric powder and varieties of perfumed stuffs. Then they are bathed with sandal paste and again in water. They are wiped dry but the ornaments, armour (*kavacani*) and the clothes are not restored. In the same way the *mūlabēra*, i.e., the reclining Ranganātha image, is divested of its ornaments and attire and sandalwood oil, specially prepared for the purpose in the temple, is applied to the divine frame in the immediate presence of Śrīranganārāyaṇa Jiyar.

In the evening *naivēdyam* is offered to the *nijattirumēni*, or the true frame i.e., the images without ornaments and clothing. Only at about 10 or 11 p.m. the images are restored to their original places in the sanctum and again decorated with ornaments, etc. During this interval repairs, if any, are done to the ornaments. The *abhiṣēkam* and *naivēdyam* are done *in camera*, the devotees having *seva* not earlier than the next morning, when the routine *pūja* is followed by the *arcanas* of the devotees. The *madhyāna pūja* is followed by *mahānaivēdyam*, which consists of a large quantity of rice (said to be 1000 measures) cooked and spread over the floor of the Aḷagiyamaṇavāḷaṇ-tirumaṇṭapa. Later it is distributed among the *arcakas* and the devotees.

Jyēṣṭābhisekam is done for Śrīranganācciyār on Friday and for Cakrattālvār on a Saturday, closely following the *abhiṣēkam* of Ranganātha.

Patineṭṭam perukku : 18th of Āṣāḍa or Ādi (July-August)

This festival celebrates freshes in the river Kāvēri during the monsoon following summer. The celebration comes 35 days after *Jyēṣṭābhisekam* and may coincide with *Ādi* 18th or 28th. On that day the god is taken to the *Ammā maṇṭapam* on the bank of the river in the evening and

is offered *pūja* and *naivēdyam*. Then a *mangala-sūtra*, a new saree, a garland of the god, *pānsupāri* and *prasādam* are placed on the back of the temple elephant, taken to the edge of the river and thrown into the floods. *Prasādam* is distributed among the devotees and the god is taken back to the temple in the night. The god is supposed to grace the river goddess and take her as his spouse. The *Divyasūricaritam* (15th *sarga*) says that in the month of *Āḍi* the river became turbulent with sharp freshes and floods and that when Rangarāja came to her and offered her his garland along with *mangalā sūtra* she became modest and went gently like a newly wedded bride.

Festivals in the month of Sravana or Avani (August–September)

Srijayanti

On the day of the *rōhini nakṣattara* *Srijayanti* or the birth of Kṛṣṇa is celebrated. The main *utsava bēra* is taken in procession to the *Sribhaṇḍāra mantapa* and is given *tirumanjanam*. During the holy bath the verses of *Periyālvār's Peria-tirumoli* dealing with the childhood of Kṛṣṇa are recited by the Arayar. The next day *uṇṇiyaḍi* is celebrated. This commemorates the *leela* of Bālakṛṣṇa stealing curd from the curd pots hung up in the houses of *gōpis*. In the morning the *utsava bēra* of Kṛṣṇa from the Kṛṣṇa shrine in the Kīḷi *maṇṭapa* is decorated and taken in procession round the Citra streets. In the evening *Aḷagiyamaṇavālan* and the two *devīs* are taken in procession to the *uṇṇiyaḍi maṇṭapam* on the banks of the *Tirumanjana-kāvēri* (a branch of the *Kāvēri* flowing through the town), where *pūja* is offered. The images are then taken in procession through the Citra streets. Near the gateway which leads to the south Uttara street a curd pot is hung up in a specially erected pavilion. A priest breaks it with a stick. The god and the goddesses then return to the sanctum.

The Pavitrōtsava

The *Pavitrōtsava* commences on the *ēkādaśi* day of the bright half of the month of *Āvaṇi*. The god is taken to the *yāgaśāla*. Near its footsteps *navaratna piṭārōhaṇam* is observed i.e., the image is stationed for a while on a bed of multicoloured flowers. In the *yāgaśāla* an elaborate *tiruvāradana* or worship is started. *Mangalāratti* is done 360 times. This is followed by *tirumanjanam* and *naivēdyam*. In the meanwhile the *pavitrās* i.e., cotton threads tied together and of different sizes, the knots resembling beads, and which are intended for adorning the hands, feet, neck, crown, etc. of the divine images, are got ready and kept in new earthen pots, which are

arranged on heaps of paddy amidst the chanting of appropriate Vedic hymns, which are supposed to instil life into them (*prāṇapratiṣṭa*). Then the longest *pavitra*, the *vanamūla pavitra*, is taken out and carried to the sanctum and the *mūla bēra* is adorned with it. The *utsavar* is then carried back to the sanctum from the *yāgasāla*. On the next day, i.e., *dvādasi*, *āradhana* or *mangaḷāratti* is done 360 times to each one of the seven deities in the sanctum, viz., the *mūla bēra* or Periya Perumāḷ, the *utsava bēra* or Aḷagiyamaṇavāḷan, with his two consorts, Śrī and Bhū, Tiruvarangamāḷigaiyār, near the feet of the *mūlavar*, and the four *mūrtis* for *snānam*, *sayanam*, *bali* and *tīrtam*. The *pavitras* are now removed from the *yāgasāla* and are placed on the hands, feet, crowns etc. of the images, including the *mūlavar*. The devotees are permitted to have *pavitrasēva*, i.e., seeing the gods decorated with *pavitras*, throughout the day. This goes on day after day. Pūja, *naivēdyam* and distribution of *tīrtam* are done in the evenings. From the second day the *utsava bēras* are stationed in the *pavitramaṇṭapa* to facilitate *sēva*.

On the 7th day the god with the *ubhayanāccimār*, i.e., the two goddesses, are taken in procession to the *tirukkoṭṭāram* or granary and the ceremony of *dhānyamūnam* takes place. On behalf of the deity an *arcaka* calls out to the measureman (*kalaḷappān*) to come and measure the stock. This ceremony is repeated on the 7th days of the *Vasantōtsavam*, *Dolōtsavam*, *teppōtsavam* and the three *brahmōtsavas*. On the 9th day *tīrtavāri* is done in the evening. The *snānamūrti* is taken out to the *maṇṭapa* on the bank of the Candrapuṣkaraṇi and *tirumaṇjanam* is done. The *arcaka* takes the image in his hand and dips in water. This is done on the 9th days of the *Pavitrōtsava*, the *Dolōtsava*, and the three *Brahmōtsavas*. After that the images are taken back into the sanctum after *pavitra viniyōgam*.

Festivals in the month of Bhādrapada or Purattāsi (September–October)

The Navarātri or Mahānavami festival for the Nācciyār

The *Navarātri* or *Dasara* festival is celebrated only in the temple of the goddess Śrīranga Nācciyār. It lasts for nine days. At noon on the first day *tirumaṇjanam* is done for the goddess in the sanctum accompanied by Vedic recitations in the *maṇṭapa* outside. This is followed by *pūja* and the ceremony of *rakṣābandhanam* for the goddess and the horse-vehicle. The latter is the vehicle of the god on the Vijayadasami or the tenth day and now the goddess graces the animal and wishes it and the god all success in his 'expedition'. In the evening the goddess is taken in procession through the *prākāra* and is stationed in the ornate four pillared black-granite

pavilion in the Navarātri *māṇṭāpā*. It is a practice in Śrīrangam that the goddess, Śrīranga Nācciyār, is never taken outside her own precincts. *Pūjā* and *nāivēdyām* are followed by *īrti-viniyōgam*. Music performances are arranged in the spacious outer *māṇṭāpā*. A display of fireworks, on a small scale, is also arranged in the open space opposite.

On the following seven days routine *pūjas* are offered in the sanctum in the mornings and *alankāra-sēva* in the *maṇṭapa* in the evenings, i.e., *pūja* and *darsan* with special decorations. On the 9th day *tirumanjanam* is done in the *maṇṭapa* and is open to public *sēva*. The bath is given to the image with the *sāri* on. *Pūja* and *naivēdyam* follow. In the meanwhile the god sends his garlands to the goddess. They are received with pomp and music and the goddess is adorned with them. *Tirtaviniyōgam* is followed by *rakṣābandhana-visarjanam* for the goddess and the horse i.e., the protective threads which were tied round the wrist and neck of the goddess and the horse respectively on the first day are untied. Later the goddess is restored to her place in the sanctum. The horse-vehicle is now taken to the god's shrine, where *rakṣābandhanam* is done both for the god and the horse for the next day's *Vijayadasami*.

Vijayadasami

In the morning the god is taken in procession in a palanquin in the *iśānya* or north eastern direction, which is supposed to be auspicious. Actually the god goes east, towards the shrine of Kāṭṭaḷagiyasingar for *vijaya* or conquest. He is stationed in the outer *maṇṭapa* and *pūja* and *naivēdyam* follow. He then mounts the horse vehicle, brought earlier from the main shrine. He stops opposite the *vanni* tree within the spacious compound of the shrine and performs *pūja* to it. The hunting scene or *mrgayōtsava* is enacted here. Cane bows and arrows of cane with brass heads are ceremoniously brought on elephant back and an *arcaka* shoots the arrows in different directions. To indicate that a few animals are shot by the arrows a goat's ear is pricked by an *arcaka* or a temple servant. It is said that this was formerly done by a temple dancing girl. He is also supposed to kill *Vaniyāsura* or a forest demon. The god then returns to his shrine and has *tirumanjanam* along with the *dēvis* on the *amudupārai*, i.e., the central platform in the *gāyatri maṇṭapa*.

Festivals in the month of Thulā or Aippasi (October-November)

The Dōlōtsava

The Dōlōtsava or the swing festival commences eight days before *ēkādasī* during the dark fortnight of this month. On the first eight days the

god is brought to the *ūnjal* or swing *maṇṭapa* in the evenings and seated in the swing. On the first and seventh days he is accompanied by the two *dēvis*. After *pūja* and *naivēdyam* the swing is gently rocked. As it is rocked the swing songs of the Ālvārs, viz., Periyālvār and Kulasēkhara Ālvār are sung. Formerly the courtesans of the temple were singing the *Srīranganāthar-ūsal* and the *Srīranganāyakiyār-ūsal*, the swing songs composed by Piḷḷai Perumāl Aiyangār (c. 1300). On the 7th day the god and the goddesses are taken to the *Tirukoṭṭāram* for the ceremony of *dhānyamānam* or measuring of the paddy. On the 9th and last day *tīrtavāri* is celebrated as described earlier (under *Pavitrōtsava*). After this *pūja* is offered to the god stationed on the swing, followed by rocking of the swing, *naivēdyam* and *tīrtavinīyogam*.

A swing festival for Srīranga Nācciyār, lasting seven days, is celebrated soon after in the *ūnjal maṇṭapa* in the western wing of the *piākāra* of her own shrine.

The Dīpavālī

On this day the god is brought out of the sanctum and is stationed facing east, as usual on a pedestal in front of the *sandana maṇṭapa* or pavilion in the *mahāmaṇṭapa*. *Pūja* is offered and then the deity is given holy bath. The fifteen images of the Ālvārs and Ācāryas are brought and kept in the *Kiḷi maṇṭapam* to the east of the *mahāmaṇṭapa*. *Naivēdyam* is offered after the ceremonious bath. Two cloth bags, each containing Rs. 500/- in coins, are brought from the *dhvajasthamba* with pomp and music and placed near the feet of the god. When the Perumāl rises on the shoulders of the bearers *aruḷappāḍu* is issued to the fifteen. Their respective images are brought one by one, in the order mentioned in the *aruḷappāḍu*, viz., Nam-mālvār, Tirumangai Ālvār, Uḍayavar, Periyālvār, the Ālvārs Maḍurakavi, Poigai, Bhūtam, Pēi, Kulasēkhara, Tiruppāṇ, Toṇḍaraḍippoḍi and Tirumaḷisai and the Ācāryas Tirukkaccinambi, Kūrattalvān and Piḷḷai Lōkacārya.¹⁶ As each image is brought near the Perumāl a *vastra* or new garment is offered, the *chauri* or *śaṭāri* is waved in honour and a bit of the god's sandalpaste is placed on its *anjalihasta*. The Perumāl then goes back to the sanctum while the Ālvārs and Ācāryas return to their respective shrines.

Throughout the month *thulā* the *abhiṣēka* water for the god is brought from the Kāvēri in a gold vessel on the back of the temple elephant. Silver cups used in *pūja* are also replaced by gold cups.

Festivals in the month of Kārttikai (November-December)

The Kaisika or Kausika-tirunāḷ

On the night of the *ēkāḍasi* after *Dīpāvali* the god is adorned with 360 garments. He is supposed to be protected against the cold of the season. Four bags containing 360 silk pieces are brought. The *Sthānīka* calls out for the cloth saying *Tiruvaḍivaḷarvadēḷ*. An *arcaka* takes out one silk piece and places it in a silver plate held by another, who brings it saying *nāyandē, nāyandē*. Another takes it from the plate and covers the *utsava bēra* with it. Actually he places it on the cylindrical pillow behind the image. Then the *sthānika* calls for betel and nut saying *aḍaikkāyamudu-niṭṭuvādēḷ*. The custodian of betel leaves and nuts gives the *pān-supāri* to a servant, who gives it to a *paricāraka*, who receives it in the silver plate and takes it to the *arcaka* saying *nāyandē, nāyandē*. The *arcaka* takes it near the mouth of the deity and keeps it aside. Then the *sthānika* calls for the *dīpa* or lamp saying *tiruviḷakku-tūṇḍuvadēḷ*. One *paricāraka* brings the camphor saying *nāyandē, nāyandē*, lights it and places it on the silver plate. An *arcaka* waves it in front of the god and then throws it down. This threefold process is repeated 360 times. After this is over the *Kaisika purāṇa*, an episode in the *Varāha purāṇa* is recited by the hereditary *paurāṇīca*, who is the descendant of Bhaṭṭar.

The bonfire or sokkappānai

On the day of *paurṇami* the god is given *tirumanjanam* and then the ceremonies for the *sokkappānai* or bonfire in the night are commenced.¹⁷ *Agniṇṛatiṣṭa* is performed in the *maḍappaḷḷi*. From this holy fire 9 lamps are lit, of which one is a silver lamp and the rest earthenware. Led by a member of the Uttamanambi family these are brought to the sanctum, shown to the deities and kept there. The Uttamanambi is sent back to his house with temple honours. At nightfall the god is taken in procession to the Cakrattāḷvār shrine, from where he witnesses the bonfire. Over a 30' high scaffolding, erected between the Ānjanēya shrine and the Kārttikai gōpuram, cartloads of dry palmyra leaves are stacked and are set fire to by a person, who has the hereditary right to do it, with one of the lamps brought from the *maḍappaḷḷi* and kept in the sanctum. This bonfire, whose flames rise to a height of about 300', is supposed to commemorate the Trivikrama-avatār in partial fulfillment of Mahābali's wish to see Viṣṇu's huge form again. After the bonfire the god is taken *pradakṣiṇa*-wise to the Nācciyār shrine, where he is offered *Tiruvandikkāppu*. Then he is brought back to the sanctum through the third *prākāra* and the Āryabhaṭṭāḷ-vāsai.

The Tirumugappaṭṭaiyam or divine epistle

As *Kārttikai* was the natal star of Tirumangai Ālvār, who first made arrangements for the recitations of the *Tiruvāimoḷi* of Nammālvār in the Śrīrangam temple and for that purpose invited the Ālvār (i.e., his image) from Tirunagari, and partly to perpetuate his memory, a letter is dictated by an *arcaka* to the temple scribe, as though emanating from the god, inviting Nammālvār to come and conduct the festival of *Vēdapārāyaṇa* in the next month (the *Adyayanōtsava* in *Mārgaḷi*). The ceremonies start with the calling out for the *Arayar* or the hereditary temple singer by the *sthānika* who says, “*Aruḷappāḍu Madiyāda-daivangaḷ Maṇavalapperumāḷ Arayar*,” the latter being a title of the *Arayar*, who steps forward and is honoured with *tirtam*, sandal paste, garlands and *parivaṭṭam*. He then recites a few verses of the *Periya Tirumoḷi* of Tirumangai Ālvār. The god hears them and is reminded of the Alvar. The *sthānikā* then says, “*Aruḷappāḍu Śrīranga-Nārāyaṇappiriyan*”, the latter being a title of the scribe or accountant (*kaṇakuppiḷḷai*). When the latter steps forward he is also similarly honoured. Since *Aruḷappāḍu* is a divine commandment the person addressed always responds saying *nāyandē*, *nāyandē*. The epistle is to the following effect : “While We were seated on the Cāra-Pāṇḍyan throne placed above the couch of Harihararāya and below the pearl canopy of Sundara Paṇḍya in the Aḷagiyamaṇavāḷan *tirumaṇṭapa* and listening to the verses of Kaliyan (Tirumangai Ālvār) the chiefs of the temple servants and the Vaiṣṇava dignitaries approached Us and appealed to Us that We should repeat the honour done to Our Saṭakōpan (Nammālvār) once before. Hence We are sending our used mantle, sandal paste and garlands (to Nammālvār through the *Taḷaiyiḍuvān*.” The *sthānikā* now commands : “write it, read it, read it again”.¹⁸ The epistle is written by the scribe on an *ōlai* or palmyra leaf and tied to the forehead of the *Taḷaiyiḍuvān*. It is treated as a crown and the rituals of coronation are briefly gone through. The epistle is thus taken to the shrine of Nammālvār and handed over to the Ālvār. As the *Taḷaiyiḍuvān* is the chief of the temple servants, referred to as the commander-in-chief or *Sēnāpati-durantara*, he is followed by all the other servants, including the bearers. Hence the image of the god is carried back to the sanctum from the *mahāmaṇṭapa* by hand by an *arcaka*. This is referred to as *Kaittala-sēvai* (i.e., darsan from the palm of the hand).

Festivals in the month of Dhanus or Mārgalī (Margasīrsa, Dec.–January)

Every dawn throughout this month the god is awakened by the recital of the *Tiruppaḷḷēḷucci* of Toṇḍaraḍippoḍi Ālvār, and followed

by the ' *Tiruppāvai* of Āṇḍāl, both of which are *prabōdha* songs i.e., songs for awakening and meant for being sung early in the morning.

The Adyayanōtsava

This is a unique type of festival conceived as a means of preserving and perpetuating the treasure of devotional literature handed down by the Ālvārs viz., the *Nālāyiraprabandam*, by arranging for their recitations in the divine presence. The festival is divided into two parts, viz., ten days before and ten days after the *ēkādasī* day of the bright half of the month, which is the *Vaikuṇṭha ēkādasī*. The first period of ten days is called *Tirumōḷi-utsavam* or *pagaḷ puttū* (ten days) and the second period of ten days is called *Tiruvāimoḷi utsavam* or *rāppattu* (ten nights).¹⁹

On the day previous to the first day festival Tirumangai Ālvār's *Tiruneḍundāṇḍagam* is recited. On the first day the routine early morning *ārādhana*, starting with the recitations of the *Tiruppaḷḷi eḷucci* and *Tiruppāvai*, is finished by 7 a.m. and the god is taken in procession to the Arjuna *maṇṭapa* and stationed in the western pavilion. The 15 images of the Ālvārs and the Ācāryas are brought earlier from their respective shrines and kept in audience there. The *Arayars* proceed to recite the *prabandas*. In the evening the god is restored to the sanctum. During the first 10 days about 2,000 verses are finished, including *Periya Tirumōḷi* of Tirumangai Ālvār consisting of 1,084 verses. The important verses in each work are recited with measured intonation accompanied with cymbals. The import of the verses is often explained with *abhinaya*. Commentaries are also read out wherever necessary.

On the third day the *Arayars* recite *Periyālvār's Tirumōḷi*. In one of its verses, beginning with the words *ṣenniṅōngu*, the Ālvār expresses his thrilling experience when the Perumāḷ chose to place His feet on his head. After reciting this verse the *Arayars* take the *saṭakōṇan* and touch with it the heads of the Ālvārs and the Ācāryas, then place it on their own heads and on the heads of the assembled devotees. On the fourth day, *Kamsavadham* or the killing of the *asura* Kamsa by Kriṣṇa is enacted in the course of the recitations. In this way *Vāmanāvatār* is enacted on the seventh day. On the ninth day *muttukkuṟi* is enacted. As some of the Ālvārs have sung their *prabandās* in the *nāyaka-nāyaki bhāva* one of the *Arayars* portrays the *kuratti*, i.e., the soothsayer, and gives the prediction that the Ālvār, conceived as a maiden would marry a person having super-human qualities, wielding *śankha*, *cakra*, etc., in other words, Viṣṇu. On the 10th

day *Rāvaṇavadham* is enacted. To commemorate the success of Rāma the *ṣaṭakōpan* is placed on the heads of all assembled and this is followed by *tirtavinīyōgam*. The same evening *Mōhanāvātāram* is presented in the *Garuḍa maṇṭapam* to commemorate Viṣṇu's manifestation as a bewitching maiden (*mōhini*) to lure away the *asuras* from the *amṛita* or nectar produced during the *samudramathana* or the churning of the ocean, often referred to in the *prabandas*. The image of the standing god is dressed up as that of a seated goddess. The lower part is covered, false limbs are fixed to reproduce the sitting posture of Śrīranga Nācciyār, and the image is provided with a lady's hairdo, head-ornaments, jewels and necklaces and appropriate clothing. This representation of the god as the goddess referred to as *mōhini-alankāram* and *Nācciyār-tirukkōlam*, attracts the heaviest crowds of the festive season, particularly women. The comment usually made is that the god in his disguise is more attractive than the goddess herself. The god is taken back to the sanctum at about 9 p.m.

The next day is *Vaikuṇṭha ēkādaśi*. The god is taken out of the sanctum in procession during the small hours and stationed in the *koṭṭagai-maṇalveli*, i.e., a specially erected *pandāl* or pavilion of bamboo and thatch in the sandy open space in the eastern wing of the third *prākāra*. The god is taken *pradakṣiṇa*-wise through the *paramapada-vāsal*, which is the northern gateway of the second *prākāra*. Throughout the year it is kept closed and is opened only on this day and the succeeding days of the *Tiruvāimoḷi* festival. Following the procession the devotees in their thousands pass through this gateway on the first day. The 15 Āḷvārs and Ācāryas are brought to the *pandāl* and *aruḷappāḍu* is issued to them as referred to above. As each Āḷvār or Ācārya is called his image is brought near the god and is honoured with garlands, flowers, sandal paste and *ṣaṭakōpan*. After this the god is taken through the *taṭṭarai vāsal* i.e., the eastern gateway, to the *Tirumāmaṇi maṇṭapa* i.e., the central raised pavilion in the 1000 pillared *maṇṭapa*, designed like a *ratha*, with wheels and horses. He is followed by the Āḷvārs, the Ācāryas and the devotees. The first centum of the *Tiruvāimoḷi*, which consists of 1100 verses, is then recited by the *Arayars* with *abhinayas* and commentaries. On the next and succeeding days the god is taken through the *paramapada-vāsal* to the 1000 pillared *maṇṭapa* and a centum of the *Tiruvāimoḷi* is recited. As these recitations are commenced in the early part of the night and go on for a few hours the festival is called *Rāppattu* or the festival of ten nights. On the 7th day *Hiraṇyavadham* is enacted, the *Arayars* explaining the tortures inflicted by Hiraṇya on Prahlāda by means of *abhinayas*.

On the 8th day *vēḍupaṛi* or the robbing of the god (by Tirumangai Ālvār) is enacted. Originally a robber chieftain the Ālvār once waylaid a marriage party, which consisted of Aḷagiyaṁaṇavaḷan and Āṇḍāḷ. The former whispered a *mantra* in his ear and the robber at once became a fervent devotee of the god. In the evening the god proceeds on his horse vehicle and instead of passing through the *paramapada-vāsal* comes south into the third *prākāra* through the Nālikēṭṭān and Āryabhaṭṭaḷ gateways and goes *pradakṣiṇa*-wise to the *maṇalveḷi*. When the god is stationed in the pavilion the image of Tirumangai Ālvār is brought before him with his hands tied by a piece of cloth. The dagger and spear temporarily fixed in the image are removed, the cloth is untied and the Ālvār reveals himself in the attitude of worship. The verses of the Ālvār beginning with the words *vāḍinēn vāḍi varundinēn* expressing his deep feelings of repentance, are rendered by the *Arayar* after *aruḷappāḍu*. A list of stolen articles is read out and a few samples are raised on a silver banner and shown to the devotees. The god then goes to the 1,000 pillared *maṇṭapa* and the 8th centum of the *Tiruvāimoḷi* is recited. On the 10th day is recited the last centum of the *Tiruvāimoḷi*, the concluding verse of which gives expression to the Ālvār's feelings when he attained the feet of Viṣṇu. As the last ten of the centum is being sung the seated image of Nammālvār is brought near the god and is placed face down so that his head touches the feet of the god and *tulasi* leaves are poured over the head and the divine feet. This ceremony is called *Nammālvār mōkṣam*. After this is over *aruḷappāḍu* is issued to the Ālvārs and Ācāryas and they are brought to the divine presence. The god honours them with garlands, sandal paste *etc.*, and then returns to the sanctum.

The next day *i.e.*, the 22nd day from the day of the recitation of the *Tiruneḍundāṇḍagam* of Tirumangai Ālvār, the god stays in the sanctum and select verses from the last thousand of the 4000 *prabandas*, together called the *Iyaṅpa*, are sung in the Gāyatri *maṇṭapa*. Some verses of the closing portions are recited inside the sanctum. These recitations, which are not accompanied by gesticulations or reading out of commentaries, are rounded off with the centum on Rāmānuja of Tiruvarangattamudanār (*Rāmānuja Nūṟṟandādi*). It is recited by the lineal descendant of the author. This closing function is called *sāttumurai*. The person who recites this piece is sent home with honours, seated on a plank fixed to two poles and carried by bearers.

The *Tirumoḷi* and *Tiruvāimoḷi* festivals for the Nācciyār are celebrated in a briefer way, five days being devoted for each while the *Iyaṅpa*

is recited on the 11th day. The recitations closely follow those of the main festival and are to be finished before the commencement of the *Thai* *Brahmōtsavam*.

Festivals in the month of Pusya or Thai (January-February)

Sankarānti (Pongal) and Kanū

On the first day of the new Tamil month of *Thai* the god and the Ubhaya-Nāccimār are taken in procession early in the morning to the 1,000 pillared *maṇṭapa* after *pūja* and *neivēdyam*. Here the *Tiruppāvai* is recited and this marks the closure of its daily recitation in the month of Mārgaḷi (*Tiruppāvai-sāttumuṇai*). On the next day called *kanu*, the god is taken in the evening to the front part of the 1000 pillared *maṇṭapa*, (*Kanumaṇṭapam*) fully dressed in pearl garments and decorated with jewels of pearl. *Pūja* and *naivēdyam* are offered, the latter consisting of four varieties of rice, viz., tamarined rice (*puḷiōdarai*), curd rice (*dadiyōdanam*), gingelly-rice (*eḷḷorai*) and sweetened-rice (*sarkarai pongal*). The god, then, mounts the horse-vehicle and rides up to the *Rāyagōpūra* in the south. He is supposed to be hunting, in indication of which a goat's ear is pinched near the *gōpura*. The image is taken back to the sanctum, the procession passing through the *Citra* streets.

Thai Brahmōtsavam or Bhūpati Uḍaiyār tirunā!

Like the *Viruppaṇ tirunā!* or *Cittirai Brahmōtsavam* the *Thai Brahmōtsavam* is called after an early Vijayanagar chieftain, who, among others, contributed to the restoration of the temple after the Muslim raids of the 14th century. The routine of the *utsava* is the same as that of the *Cittirai brahmōtsava* described earlier. It starts with *ankurārpaṇam* and *dhvajārōhaṇam* and the god is taken round the *Uttira* streets. On the first day the god and the two goddesses are taken in a simple procession. On the 4th day the god is taken on the Garuḍa vehicle (*Garuda-sēvai*). On the 6th day he rides the elephant-mount. On the 7th day the god appears with the goddesses and together they proceed to the *Tirukkoṭṭāram* for *dhānyamānam*. The next day the god rides the horse-vehicle. The next, i.e., ninth day, is the day of the *ratōtsava* and the god is taken round the *Uttira* streets in a car. The festival concludes on the 11th day, when the god is taken round in the evening in a palanquin decorated with flowers.

The float-festival in the month of Māgha or Masi (February-March).

The festival of the *teppam* or *tiruppaḷḷiōḍam* (the divine barge) starts seven days before the *daśami* of the bright half of *Māsi*. In the first few

days the god is taken in procession early in the morning to certain specified places on the outskirts of the temple, e.g., the shrine of Tirukkuṛaḷappan in the south, the Nocciyam village in the north, Nawāb's garden in the west, etc. In the nights the god is taken in procession round the Uttira streets on different *vāhanas* or vehicles, e.g., Garuḍa on the 4th day, the elephant on the 6th day, etc. On the 7th day the god and the two consorts proceed to the granary for the ceremony of measuring the grain. In the evening of the 8th day the god and the two goddesses are taken to a decorated float, specially prepared for the occasion, in a huge tank a few furlongs to the west of the temple. The images are seated in the central pavilion erected on the float and *pūja* and *naivedyam* are offered. The barge, illuminated with lights, is towed round the masonry *maṇṭapa* in the centre of the tank thrice. The images are then brought back to the sanctum. The next morning the god alone is taken in procession to the tank where he is offered *tirumanjanam*. The same night he rides the *vāhana* called *sūryaprabha*, containing a bright circular disc behind the image. The procession moves along the Uttira streets. A special feature of this procession is the *sahasra-dipa darsanam* or *panda-kāṭchi*. A hundred or more torches are held by bearers in two rows thus providing an avenue for the procession, which moves between them. This marks the close of the festival.

Festivals in the month of Phālguna or Panguni (March-April)

Yugādi.

On the day of *yugādi*, or *samvatsarādi*, i.e., the New Year's Day according to the lunar calendar, the god is offered *tirumanjanam*, *pūja* *naivedyam* and money bags in the *mahāmaṇṭapa*. As on the *Dipāvaḷi* day the ceremonies are witnessed by the fifteen (Āḷvārs and Ācāryas), whose images are brought and kept in the opposite Kiḷi *maṇṭapam*. After *pūja* the new almanac for the year is read out along with the order of creation, astronomical details, *purāṇic* geography, the genealogy of kings, etc., as preserved in a cadjan manuscript. Before retiring to the sanctum the god honours the Āḷvārs and Ācāryas in the same manner as on the *Dipāvaḷi* day.

The Ādibrahmōtsava

This appears to be the only *Brahmōtsava* that was being celebrated annually before the Vijayanagar period, the two others being called after Vijayanagar chieftains. It celebrates the god's marriage with Uraiyrvaḷi

(Lakṣmi). The *utsava* starts eight days before *Uttira nakṣattara* in the month of *Panguni*. The preliminaries like *ankurārpaṇam*, *rakṣābandhanam*, *bhēritāṭanam*, *dhvajārōhaṇam* and the sacrificial offering in the *yāgasāla* are gone through as usual. The processions go round the Citra streets in the evenings. On the second day the god is taken to a garden outside the temple in a palanquin. On the third day he rides the horse vehicle to a garden in Jiyapuram near Srīrangam. The next morning he proceeds to the Garuḍa *maṇṭapa* where *pūja* is offered. In the evening he comes out in the Citra streets on the Garuḍa vehicle. The next day the god is taken to Uṇaiyūr, where he is supposed to have married the daughter of a Cōla King. He stays in the temple there in the day and returns to Srīrangam in the night in a palanquin decorated with flowers. The next day the god rides the elephant vehicle. On the 7th day the god and his consorts are taken in procession in the evening. In the night he is taken to the shrine of Srīranga Nācciyār, where *abhiṣēkam* is offered. Then he is brought back to the sanctum. The next day he is taken on the horse vehicle to a garden in the east and is brought back to the sanctum in the evening, the procession passing through the Citra streets. On the 9th day *i.e.*, the day of *Panguni-Uttiram*, the god is taken in procession early in the morning through the Citra and Uttira streets, and is then taken to the shrine of Srīranga Nācciyār and the *Kalyaṇōtsava* or the wedding of the god and Lakṣmi is celebrated after *tirumanjanam* to both, in the *Panguni-Uttara Tirukkalyāṇa-maṇṭapa*. The *Kalyaṇōtsava* has a crowded programme throughout the day and the night. First takes place the *praṇaya kalaham* or the quarrel of the god and the goddess. A few priests take the part of the goddess and charge the god with neglect and infidelity while a few others taking the part of the god come out with protestations. Finally reconciliation is effected and the images of the god and the goddess are screened off *i.e.*, they are let together (*ēkāntam*) in the sanctum for some time. Then they are brought out and seated together, in the decorated pavilion of the *Kalyāṇa maṇṭapa i.e.*, on the same seat. In the meanwhile the *snānamūrti* is taken to the river Koḷḷidam for *tirumanjanam* and brought back. A *ghōṣṭi* or gathering of Srīvaiṣṇavas then start reciting the *Gadya trayam* recalling Rāmānuja's performance in the presence of the deities. According to the *Lakṣmi Kāvya* of Uttamanambi Tīrumālacārya, a work of the 15th century, Rāmānuja addressed his *Saraṇāgati gādyam* of his *Gadyatrayam* to Lakṣmi and Ranganātha on this unique occasion and the deities are said to have accepted his surrender and offered him *abhaya*.²⁰ After this *naivēdyam* is offered to the deities *in camera*. Then *tirumanjanam* is offered to the images of the Perumāḷ and Nācciyār 18 times. The deities

are again screened off for *naivēdyam*. By this time it would be very late in the night or early hours of the next morning. When the screen is drawn off the Nācciyār is taken back to her sanctum while the god is taken to the chariot (*Gōratham*) stationed in the East Citra Street.

The *Kalyaṇōtsava* is of special significance because it is the only occasion throughout the year when the images of the god and the Nācciyār are seated and worshipped together. The latter, popularly known as *paḍi tāṇḍa pattini*, i.e., 'the wife who does not cross her own threshold', is never taken out in procession in the streets along with the god, which privilege, however is shared only by the two goddesses, Śrī and Bhu.

On the 10th day the images of the god and the two goddesses (Śrī and Bhū) are taken in the chariot round the Citra streets. In the evening the god is given the *tirumanjanam* or *abhiṣēkam*, called the *abhavrata snānam* marking the completion of the *yagna*, started in the *yāgasāla* on the first day. That marks the close of the festival. In the evening of the 11th day the god is again taken round in a flower palanquin. Other ceremonies are the same as mentioned above while describing the *Cittirai Brahmōtsava*.

References :

1. PS 9 : 1-4
2. KO., P. 88.
3. *Ibid*, p. 78
4. In the case of the *Utsavamūrti* the jewel with the 5 blue stones is never removed.
5. In the morning the *naivēdyam* consists of *pongal*, *roṭṭi* and *dōsai*; at noon it is *adhirasam*, in the evening *appam*, *vaḍai*, and *tēnguḷal*, and in the night *sarkarai pongal* and milk. Other *naivēdyas* are offered on special occasions.
6. KO., p. 67.
7. A statement of the timings of worship displayed in the temple is given below :

6-45	—	7-30 a.m.	<i>Viswarūpā darsan</i> (free)
7-30	—	9-00 ,,	<i>Pūja</i>
9-00	—	10-30 a.m.	Admission by tickets

10-30	-	11-30	„	Free admission
11-30	-	12-30	„	<i>Pūja</i>
12-30	-	1-30	p.m.	Admission by tickets
2-45	-	4-15	„	Free admission
4-30	-	5-30	„	Admission by tickets
5-30	-	6-30	„	<i>Pūja</i> do do
6-30	-	7-30	„	Admission do do
7-30	-	8-30	„	Free admission
8-30	-	9-15	„	<i>Pūja</i>

8. 33 of 1936-37.
9. 42 of 1936-37. (9)a 137 of 1938-39
10. 19 of 1938-39.
11. 36 of 1938-39.
12. 41 of 1938-39.
13. 7 of 1938-39.
14. 68 and 99 of 1938-39.
15. 59 of 1938-39.
16. An arcaka calls out :

‘திருநாளுடையபிரான், கலியன், ராமானுசன், பட்டர்பிரான், மதுரகவி பெய்கை, பூதம், பேயார், சேரன், பாணன், தொண்டரடிப்பொடி, மழிசை, நம்பி ஆழ்வான், பிள்ளை லோகாசார்யாருக்கு அருளப்பாடு’.

17. *Paurṇami tithi* may either precede or follow the *Krittika nakṣatara*.

18. The *aruḷappāḍu* issued to the scribe is as follows :

‘ஏதத் த்ரை லோக்ய நிர்மாண பிராண சம்ஹார காரணம்,
பூமத் பூரீங்க நாதஸ்ய சாசனம் சாஸ்வதம் பரம்’

“கார்த்திகைக்குக் கார்த்திகை திருக்கார்த்திகைத் திருநாளுக்கு நாம் புறப் பட்டு எழுந்தருளி, அழகிய மணவாளன் திருமண்டபத்தில் சேரபாண்டியன் சிம்மாசனத்தில் சுந்தர பாண்டியன் திருமுத்துப்பந்தலின் கீழ் ஹரிஹரராயன் திருப்பள்ளிக் கட்டிலின் மேல் வீற்றிருந்து கலியன் பாட்டுக் கேளா நிற்குகையில் கோவணவர், கொடவர் கொடுவாளெடுப்பார், தழையிடுவார் மற்றும் நம்பி ராமானுசமுடையாரும் வந்து, நம் சடகோபனுக்கு முன் தந்த பெரும் பேறு தர வேணுமென்று விண்ணப்பம் செய்ய, நாம் உடுத்துக் களைந்த உலியனும், சாத்திக்

கழிந்த சுகந்தமும், சூடிக்கழிந்த செண்பகமும் நம் தழையிடுவான் கையில்
கொடுத்தருப்பினும் என்று எழுது, வாசி, இன்னொரு தரம் வாசி.”

This *aruḷappāḍu* is given in Sanskrit in the *Divyasūricaritam* (15th sarga).

19. As the *Tiruvāimoḷi* alone is regarded as equivalent to the Vedas, the term *Adyayanōtsava*, referring to *Vēdādyayana* is applied popularly only to the *Tiruvāimoḷi* festival or *Rāppattu*.

20. *Gadya Trayam*, ed. by S. Parthasarathy Aiyangar (Kalyan Press, Tiruchi, 1951), pp. 7-10, 11, 28.

GLOSSARY

- Abhaya* — Pose of right hand of deity with palm held upward (indicating projection).
- Abhinaya* — Gestures.
- Abhiṣeka* — Bath given to the divine images.
- Ācārya* — Preceptor.
- Adhapadma* — Lower moulding of base decorated with lotus scrolls.
- Adhiṣṭaṇa* — Base.
- Adyayanōtsava* — Festival of Vedic recitations.
- Āgama* — Classical Sanskrit branch of learning dealing with temples and rituals.
- Agni* — Fire; flame.
- Agrahāra* — Area inhabited by Brāhmaṇas.
- Akṣamāla* — Chain of *rudrākṣa* beads; rosary.
- Ālingana* — Pose of embrace (by throwing arm behind the back of god or goddess).
- Ālingapaṭṭika* — Narrow fillet forming the topmost moulding of the base.
- Ālvār* — One of the 12 Vaiṣṇava ascetics, who sang the 4000 *prabandas* (lit. 'diver')
- Amāvāsyā* — New Moon day.
- Amritakalāṣa* — Pot of nectar.
- Anjali* — Joining the palms of the two hands in worship.
- Ankuṣa* — Elephant-goad.
- Antarāḷa* — Vestibule; intermediate chamber between *maṇṭapa* and *garbhagriha*.
- Ārādhana* — Ceremonious worship.
- Arangēṭral* — Giving the imprimatur to a new literary piece by an assembly of scholars.
- Arayar* — Reciter; singer (of the *prabandas*).
- Arcaka* — Priest (in a temple).
- Ardhōruka* — *Dhoti* with *kaccam* covering the body from the hip down to the middle (*ardha*) of the thigh (*ūru*) i.e., exposing the knees.

Arōgyaśāla — Hospital.

Aruḷappāḍu — Divine commandment.

Asura — Demon.

Āvaraṇa — Enclosure.

Avatār — Incarnation.

Ayatāśra — Oblong; barrel-vaulted; waggon-topped.

Baliṭṭa — Altar.

Bāṇa — Arrow.

Bhaṭṭāḷ — Temple servants connected with worship; priests.

Bhūtagaṇa — See *gaṇa*.

Bilva — Tree, leaves of which are used in worship of Siva.

Bodigai — Bud-like drop marking the termination of the pillar corbel of the shape of a curved lotus stalk familiar in the Vijayanagar and post Vijayanagar periods.

Brindāvan — Small square stone or brick structure containing the *tulasi* plant under worship; tomb of a Hindu saint.

Cakra — Viṣṇu's discus (a weapon).

Cakrakunḍala — Ear ornament shaped like *Cakra*.

Cakrapaṇam — A coin which was current in Tamilnad and Kerala.

Cāmara — Flywhisk; a kind of fan.

Cannavira — Cross-belt over the chest.

Caturvēdimangalam — A village granted to the Brāhmaṇas (learned in the four Vedas).

Chattra — Umbrella.

Chauri — See *cāmara*.

Danta — Tooth; tusk.

Darśan — View (of god).

Dasāvatāras — The ten incarnations of Viṣṇu.

Dhanus — Bow.

Dhoti — Lower garment for men with one end drawn between the legs and tucked behind (*Kaccam*).

Dhruva-bēra — See *Mūlabēra*.

Dhvaja — Flag.

Dhvajastambha — Flagstaff.

Dipōtsava — Lamp festival.

Drāviḍa — Southern ; type of *sikhara* with 6 or 8 sides.

Dvāra — Doorway.

Dvārapālaka — Doorkeeper (male).

Dvarapālīka — Doorkeeper (female).

Dvibhanga — Pose of body with 2 bends or inclinations.

Ēkāṅgi — Temple servant, who is a bachelor.

Ēkataḷa — (*Gōpura* or *vimāna*) having one horizontal stage or tier.

Ēkādaśi — Eleventh day in the bright half or dark half of a month.

Gaḷa — Recess ; neck.

Gaṇa — Dwarf demon.

Gandharva — A celestial being.

Gaṇḍha-bhērūṇḍa — Mythical double-headed eagle carrying four elephants by its beaks and claws.

Gandharva-mukha — Face of a *gandharva* represented in gable designs along cornices.

Garbha-griha — Sanctum-sanctorum.

Garuḍa-dhvaḷa — Flag with the figure of *Garuḍa*.

Gōṣṭi — Congregation of hymnists.

Gōpi — Cowherdess.

Gōpura — Gateway of temple with tiered tower above. (*Orig* : gateway to let cows pass).

Graivēyaka — Necklace ; garland round neck.

Grīva — See *gaḷa*.

Guru — See *Ācārya*.

Guruparamparai — Hagiology ; succession of preceptors.

Hala — Plough.

Hamsa — Swan.

Hārā — Garland ; frieze of sculptures.

Idaḷ — Lotus in bloom ; lotus petal ; lotus-like member in the capital of pillar.

Jīyar — Vaiṣṇava ascetic ; head of a Vaiṣṇava *maḥa*.

Kaccam — End of *dhōti* drawn between the legs and tucked up tightly behind.

Kalaśa — Pot (atop the *sikhara*, in the capital of pillar, etc).

Kalyāṇa-maṇṭapa — *Maṇṭapa* in which the marriage ceremony of the deity is performed.

Kalyāṇōtsava — Festival celebrating the marriage of the deity.

Kamaṇḍala — Water pot with spout (made of copper).

Kapōta — Cornice.

Karaṇḍa makuṭa — A plain tapering crown consisting of circular layers arranged one over the other.

Karpūram — Camphor.

Kāṣāyadaṇḍa — A triple staff to which saffron cloth is tied, held by ascetic.

Kāṣāya-vastra — Garment of saffron cloth (worn by ascetics).

Kaṭaka-mudra — Pose of hand with fingers bent in the attitude of holding (some object).

Kaṭi — Hip.

Kaumōdaki — *Gada* ; Viṣṇu's club.

Kēsabandha — Hair tied behind the head as a round bun.

Khaḍga — Sword.

Khētaka — Shield.

Kirīṭa — Crown.

Kirīṭa-makuṭa — Ornate crown (of Viṣṇu) with jewels and gems arranged vertically.

Kōil — Temple.

Kolāṭa — Kind of group dance (by girls) accompanied with song and rhythmic beating of short sticks held by the dancers.

Kōṣṭha — Niche.

Kōttu — Group.

Kōvaṇavar — Ascetics ; a group of temple servants.

Kuḍya — Wall.

Kuḍyastambha — Pilaster.

Kumbha — See *kalaśa*.

Kumbha paṇjara — Pilaster with *kumbha* (vase and foliage) below and *paṇjara* (shrine design) above.

Kumuda — Projecting member of the base having a semi-circular edge with or without lotus scrolls.

Kundala — Ear ornament.

Kuṇṭha — Iron pestle.

Kūṭa — Decorative miniature square shrine with a *kalāṣa* on top appearing in the corners of each tier of *vimāna* or *gōpura*.

Līla — Sport (of god).

Maḍappaḷli — Kitchen.

Mahāmaṇṭapa — Large pillared hall.

Mahātmya — Glorifying legend.

Makara — Mythical crocodile.

Makara tōraṇa — Ornamental arch over niche or doorway emanating from the mouths of two *makaras*, facing each other, one on each side of the top horizontal piece.

Mangalāratti — Waving of lamp (burning wick or camphor), before deity.

Mangala-sūtra — Auspicious string with jewel, tied round the neck of the bride by the bridegroom symbolising wedlock.

Maṇṭapa — Pillared hall (in Indian temple).

Mantra — Sacred incantations uttered by priest or devotee often before deity ; mystic or magical formula.

Maṭha — Headquarters of the head of a religious sect.

Mēkhala — Waist belt (an ornament).

Mōdaka — A sweet preparation (offered to Gaṇapati).

Mukhamāṇṭapa — *Maṇṭapa* in front of the sanctum.

Mūlabēra — Original (fixed, stone or mortar) image.

Muśāḷa — Pestle.

Muṭṭi — See *maṭha*.

Nāga — Serpent.

Nāgara — (Of *sikhara*), four faced.

Naivēdyam — Food or eatables symbolically offered to deity and distributed among devotees.

Nakṣattara — (Natal) star.

Nāmā — Vaiṣṇava forehead mark.

Nāsika — Gable.

Nāṭakaśāla — Dance hall (or school).

Nīlōtpala — Blue water lily.

Nirāḷi-maṇṭapam — Bathing tank with *maṇṭapa* around.

Oḷugu — Chronicle.

Padma — Lotus.

Palakha — Abacus.

Pānakam — Sweet drink.

Pancapātra — Five cups.

Pāncarātra — A Vaiṣṇava āgamā.

Panguni-Uttiram — A festival falling on the day of the star *Uttiram* in the Tamil month *Panguni*.

Panjara — Cage; a miniature shrine design appearing on top of pilasters (*kumbha-panjara*); a pilaster with *nāsika* above appearing between *śālās*, or between *kūṭa* and *śālā* on the *taḷas* of *vimānas* and *gōpuras*.

Pānsupāri — Betel and nut (offered at the close of auspicious ceremonies).

Parampara — genealogy; list of successors (of heads of *maṭha*).

Paraśu — Axe.

Pāsā — Noose.

Patrakuṇḍala — Ear ornament in the shape of leaves with scrolls.

Paurāṇica — An expounder of the *Purāṇās*.

Pitāmbara — Reddish yellowish silk garment.

Paurṇami — Full-moon day.

Pāyasa — A sweet pasty preparation.

Phalaka — See *palakha*.

Prabanda — Mystic compositions of the Vaiṣṇava Āḷvārs.

Pradakṣiṇa — Covered enclosure for circumambulation, proceeding from left to right (clockwise); such circumambulation.

Pradhāni — Chief (minister, general etc.)

Prākāra — Open enclosure surrounding the main shrine.

Prāṇā — Life.

Praṇavākāra — Shaped like the *praṇavā* (ōm, a letter); oval shaped.

Prasādam — See *naivēdyam*.

Prastara — Entablature.

Pratiṣṭa — Consecration.

Pūja — Ceremonial worship.

Purāṇa — Old world legend.

- Purṇōruka* — *Dhōti* with *kaccam*, covering the body from the hip downwards upto and including the knees (*pūrṇa* = whole, *ūru* = thigh).
- Rakṣābandhanam* — Tying of sanctified protective thread.
- Rāmānuja-kūṭam* — A choultry; rest-house.
- Ratnakunḍalas* — Ear ornament with diamonds, etc.
- Ratōtsava* — Car festival.
- Śāla* — Hall ; rectangular miniature shrine design with base, pilasters, cornice, etc, and topped by a row of *kalāśas*.
- Śāla-bhanjika* — Woman standing beneath a *śāl* tree holding one of its branches. (Originally referring to Māyādēvi, the mother of the Buddha, who held on to a branch of a tree in a *śāla* grove for support when she developed labour pains on the way to her parental home for confinement, it developed, in course of time, into a decorative sculpture depicting, in the Vijayanagar period often along the tall jambs of gateway *gōpurās*, a woman standing beneath a pair of branches crossing each other and forming a vertical line of circles.
- Samabhanga* — Pose of standing erect, *i.e.*, without flexions.
- Samudra-mathana* — The legendary churning of the ocean by the gods (*dēvās*) and the demons (*asuras*) for nectar providing immortality (*amrita*).
- Śankha* — Viṣṇu's conch.
- Sanyāsin* — Ascetic.
- Saraṇāgati* — Surrender (to god).
- Sarpāsana* — Serpent couch.
- Sikhā* — Tuft of hair grown above scalp.
- Sikhara* — Topmost member of *vimānā* or *gōpura* below the *kalāśa* or row of *kalāśas*.
- Silpa sāstra* — Hindu treatise on architecture, sculpture and iconography.
- Simha-lalaṭa* — Lion's face usually surmounting the *tōraṇa* over a niche.
- Simhāsana* — Throne; seat with lion-shaped arms.
- Stambha-panjara* — Pilaster with *panjara* (design of miniature shrine) above.
- Stalamahātmya* — Legend glorifying the sanctity and antiquity of a temple.

Sukhāsana — Easy seated pose with one leg folded and placed on the seat.

Sūla — Spear.

Taḍi — Thinnest part among the members of the capital of a pillar.

Taḷa — Tier; stage in the *vimāna* or *gōpura*.

Tarjani mudra — Pose of right hand with the pointing finger up; *dvārapālaka*'s warning attitude.

Tenkalai — The southern school of Srivaiṣṇavas (distinguished by the 'Y' forehead mark, i.e., with *pādam*).

Teppakuḷam — Tank where the float-festival is celebrated.

Tilak — Forehead mark.

Tīrta-kalaśa — Vessel for keeping *abhiṣēka* water.

Tirukkaragakkaiyār — Temple servants bringing pots filled with water from the river for use in the sanctum.

Tirumadil — Temple wall.

Tirumāḷigai — House or structure.

Tirumaṇattūṇ — Pillar of sweetsmelling sandalwood.

Tirumuṟṟam — Courtyard ; open space.

Tirunāḷ — Holy day ; festival.

Tiruvālavaṭṭam — Circular fan held by a long handle.

Tiruvīdi — Temple street or enclosure.

Tiruvuṇṇāḷi — The covered enclosure immediately surrounding the sanctum.

Tōdavattittūimaṟaiyōr — Cleanly dressed Brāhmaṇas learned in the Vedas, i.e., the temple priests.

Tōraṇa — The decorative arch above doorway, niche, etc.

Tribhanga — A standing pose showing three flexions.

Tripaṭṭa — A moulding with three faces i.e., 2 slopes above and below the central face.

Tulābhāra — Ceremony of weighing oneself in a balance against cash or jewels to be donated to a temple.

Tulasi — The sacred basil plant.

Ubhaya Nāccimār — The two goddesses, Śrī and Bhū.

Udarabandha — Waist belt.

Uḷḷūrār — Natives (of Śrīrangam) ; a group of temple—servants.

Ūñjal — Swing.

Upadēsa mudra — Teaching attitude or pose (of hands).

Upāna — Lowest member (of the base of a structure).

Ūrdhva-padma — The upper one where there are two mouldings of a base decorated with lotus scrolls.

Utsava bēra — Procession image.

Uttamōttama — The best of the best.

Vaḍakalai — The northern school of Srivaiṣṇavās (distinguished by the 'V' forehead mark, i.e., without *pādam*).

Vāhana — Vehicle.

Vaikhānasa — A Vaiṣṇava *āgama* attributed to Vikhanasa.

Vajra — Thunderbolt.

Vāriam — Committee.

Varada — Pose of hand (usually left) of deity with palm held downward showing the boon giving attitude.

Vēṇu — Flute.

Vēsara — (Of *sikhara*) round.

Vimāna — Tapering structure above the sanctum.

Vīṇa — Stringed musical instrument.

Viniyōgam — Distribution.

Viṇṇappam saivār — See *Arayar*.

Virāsana — Seated pose with the right foot on the ground and the left raised and kept on the right thigh.

Visarjanam — Untying.

Viśiṣṭādvaita — Vaiṣṇava philosophy.

Vismaya — Pose of hand with fingers spread out expressive of wonder.

Vrittāyata — Oval.

Vyākhyāna mudra — See *upadēsamudra*.

Vyāḷa — Mythical lion.

Yāl — A musical instrument.

Yajnamūrti — Image used in the course of sacrifices (to represent the deity).

Yajnōpavīta — The sacred thread worn over the left shoulder and passing under the right arm.

Yantra — (Protective) amulet.

Yātrādānam — Gift made before commencement of pilgrimage.

Yātrāsankalpam — Vow taken during pilgrimage.

Yōgi — Ascetic.

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8	24	<i>Oḍukkāsu</i>	<i>Oḍḍukkāsu</i>
10	7	Tagaḍāpirāyar	Jagadāpirāyar
„	27	diciples	disciples
41	20	<i>mahmaṇṭapa</i>	<i>mahāmaṇṭapa</i>
57	12	gateway	southern gateway
„	„	1444.	1444 ^s
„	16	temple. ³	temple ^{3a}
59	21	(1659-82). ¹⁸	(1659-82) ^{18a}
63	15	parrot	parrots
64	30	KO. P. 135	KO. P. 156
„	37	17-b. <i>Ibid</i> , P. 169	17-b. KO. P. 169
„	38	<i>Ibid</i> , P. 189	102, 104 of 1937-38
„	Add	after 18	18 ^a KO. P. 189
65	For	Ref : No. 50	read 51
„	For	Ref : No. 51	read 50
80	26	Āttan Jiyar.	Āttan Jiyar ¹³
96	4	<i>Parabrahaman</i>	<i>Parabrahman</i>
127		For Chapter IV	Chapter V
133	12	<i>Kōḍattirunā!</i>	<i>Kōḍaittirunā!</i>
136	39	— <i>triunā!</i>	— <i>tirunā!</i>
144	1	Āṇḍāḷ	Āṇḍāḷ

Abbreviations

ARE.	Annual Report on Epigraphy.
EI.	Epigraphia Indica.
KO.	<i>Kōi! Oḷugu.</i>
SIL.	South Indian Inscriptions.
PS.	<i>Pāramēsvara Samhita.</i>

